

Close to Home: Marion Faller Holdings at the
George Eastman House International Museum of Photography and Film

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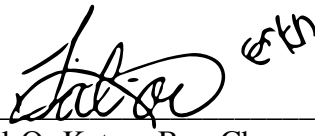
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Abstract

Close to Home: Holdings of Marion Faller's Work at the George Eastman House International Museum of Photography and Film

Master of Arts, 2014

Tal-Or Ketura Ben-Choreen

Photographic Preservation and Collections Management

Ryerson University and George Eastman House International Museum of Photography and Film

Marion Faller (1941-2014) was a photographer and educator; this thesis explores her body of work through the collection of her photographs at George Eastman House International Museum of Photography and Film. *Hey Baby, Take My Picture*, 1972–1975; *Second Flora*, 1977–1979; *Time Capsule*, 1979–1981; *Neither Nor: A Primer*, 1988; and a grouping titled *Contemporary Work*, 1987–1999, represent Faller's independent practise. Included in the thesis is a discussion of the collaborations Faller produced with her partner, experimental filmmaker Hollis Frampton (1936-1984), *Vegetable Locomotion*, 1975; *False Impressions*, 1979. The thesis provides a detailed account of Faller's work through an explanation of the collection's formation, literature review, chronology of Faller's life, and detailed catalogue records.

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Dedication

This thesis is dedicated to the memory of Marion Faller, and to the many artists and scholars who are working on expanding our cultural narratives.

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Introduction: Thesis Goals and Methodology

This thesis acts as a resource to the photographic works of Marion Faller (1941-2014). The goal of this research is to make Faller's holdings at George Eastman House International Museum of Photography and Film (Eastman House) accessible to future researchers and to stimulate a discussion on Faller's oeuvre. The holdings include work made exclusively by Faller as well as materials Faller and Hollis Frampton (1936-1984) conceived and produced together. With these holdings, Eastman House expands upon both of the artists' narratives. The collection addressed in the thesis is largely the result of a donation made by Faller in 2012.

The proposed objectives of this thesis were met through several steps. First, detailed catalogue records were created of all of the work relating to Faller. While engaged in cataloguing, I carried out research in order to verify dates, mediums, official series titles, photograph titles, and so on. The study was expanded to include Faller's biography in order to form a chronology of her life once the records were complete. I conducted interviews to document Faller's oral history as constructed by her peers and the institutional workers who formed this body. Finally, the findings were fashioned to construct this thesis, as a means of sharing the gathered data.

The collection formation is explored in the first chapter of the thesis. This information is important to understand the strengths and constraints of the holdings. The chapter also stipulates the reasons behind Faller's desire to donate her body of work to the Eastman House. The data gathered through interviews with the then director of Eastman House, Anthony Bannon, as well as the Associate Curator Jamie Allen provide insight into the institution's collecting mandate. The second chapter provides an overview of the current literature available on Faller and Frampton. It then discusses briefly the current gaps in data, some of which are addressed in this thesis. The third chapter offers a chronology of Faller's life as an artist, teacher, and mother. The next chapter is broken into seven sections, each of which addresses a single series represented in Faller's donation. This chapter includes a brief introduction to each series and detailed catalogue records accompanied by illustrations of the work. The final chapter concludes the thesis by summarizing the findings and suggesting future areas of study.

In addition to these chapters, the thesis contains several appendices that aid in forming a larger understanding of Faller. The appendices are: Faller's complied resume; a brief listing of

Faller's complete 2012 donation; a list of Eastman House's holdings of Frampton's work; and a list of holdings of Faller's work in other public institutions.

Chapter 1. Introduction to the Faller Collection

Several factors might have influenced Faller's choice of Eastman House as the new home for her body of work. Allen believed that Faller might have thought Eastman House would be the best home for her collection because it afforded the possibility of donating a variety of materials (books, photographs, films, equipment) that could be kept in a single location. Her donation in 2003 of a large selection of Frampton's works[§] might have also impacted Faller's decision. The addition of the proposed material to the collection would make it possible for scholars to study their work in dialogue.¹ Finally, a personal connection with Anthony Bannon, the Director of Eastman House at the time of the donation, may have contributed to the deposit of the gift at Eastman House. Bannon was a student of Frampton's and had known Faller for many years.²

Eastman House's Justification for Accepting Faller's Gift

According to now Associate Curator Jamie M. Allen, Eastman House's decision to consider the gift from Faller was impacted by several factors. First, curators established that Faller's work matched the goals of the collection. Faller's connection with Frampton was an important factor. Eastman House already held a substantial representation of his work.[•] The three collaborative series offered would expand upon the understanding of his practice. Faller also had significant ties with artist communities throughout New York State. Having received an MFA from Visual Studies Workshop, Faller had direct ties to the Rochester community. The wide array of photographic media she used and the diversity of her practice made her body of work desirable as an example of trends in contemporary photography production. Finally, Faller's work formed an interesting dialogue when viewed in relation to other artists collected by Eastman: Betty Hahn, Robert Heinecken, Linda Connor, and Frederick Sommer.³

See Appendix 1 for full listings of donation.

[§] A complete listing of Faller's 2003 gift may be found in Appendix 2.

¹ Allen, Jamie M. Interview by author. Personal interview. Rochester, March 5, 2014.

² Bannon, Anthony. Interview by author. Personal interview. Buffalo, March 27, 2014.

[•] A complete listing of Frampton's work at Eastman House is found in Appendix 2.

³ Allen, Jamie M. Interview by author. Personal interview. Rochester, March 5, 2014.

Once Faller's photographs were established as suiting the Eastman House collection, a curation of the gift was made. The July 12, 2012 acquisition report from the Department of Photographs argued that the gift "encompasses the full scope of their [Faller and Frampton's] work together and her work as an independent photographer."⁴ This stresses how important it was for Eastman House to collect as much of Faller's work as possible. Allen underscored this notion in an interview, stating that once the curatorial team agreed to collect *Time Capsule*, a sampling of the *Contemporary Work* had to be part of the collection in order to produce a more complete lineage of Faller's work. As the photographs were largely produced in contained portfolios, there wasn't a significant impact on vault storage space; therefore, the constrictions on the accepted material were not based on physical space, rather they were formed based on curatorial choices.⁵

Because it was Faller's practice to produce work in series, Eastman House curators felt it was important to collect Faller's full series rather than individual prints. With the exception of thirty-four photographs from *Contemporary Work*, the entire gift Faller offered was accepted into the Eastman House collection. Many of Faller's projects had specific beginning and end points. *Time Capsule*, for example, was produced when her son was between the ages of twelve and fourteen. While the series contains one hundred and ten photographs, Faller viewed the series as a single piece; thus in order to understand the series according to her artistic intent, the whole series had to be acquired. Similarly, *Vegetable Locomotion*, produced with Frampton, had sixteen photographs in the series. These factors were carefully weighed during the acquisition process.⁶

Incorporating *Vegetable Locomotion* into its holdings allowed the museum to provide insight into Faller and Frampton's creative process. The negatives offered by Faller to the Department of Photographs in 2012 would complement the set of prints previously purchased by Eastman House. This gift also included a donation of films to the Motion Picture department produced by Faller and Frampton while working on *Vegetable Locomotion*. Knowing that the museum would gain a significant asset through the complete holdings of this project impacted the decision to accept the negatives.

⁴ George Eastman House, *Acquisition Report Department of Photographs*. 2012.

⁵ Allen, Jamie M. Interview by author. Personal interview. Rochester, March 5, 2014.

⁶ Ibid.

Faller's use of specific photographic materials and processes to produce her work had a role in swaying the curators to accept certain prints offered in the gift. *Second Flora*, for example, combined many different media in a single series, including toned gelatin silver prints, cyanotypes, chomogenic prints, silver dye bleach prints, and so on. While there were prints made with the same negative in the offered gift, they did not use the same medium, and contained slight alterations in added details between the variant prints, which made each photograph unique. *Neither Nor: A Primer*, another of Faller's series, was considered desirable for the collection as an example of dot-matrix prints. As Eastman House collects the history of the photographic medium, these objects were seen as desirable to demonstrate the different uses of photographic media.

Rarity was another consideration that had a role in the selection process. Faller offered *Hey Baby, Take My Picture*, a series comprised of fifty-one gelatin silver prints (many of which were mounted) as the only complete set of the series. The fact that there are few complete sets of *Time Capsule*, and *Neither Nor: A Primer*, played a role in Eastman House's determination to incorporate these series into their holdings. Despite the edition number of four on the *Neither Nor: A Primer* portfolio, Faller didn't produce any other sets from the edition, thus making the one owned by Eastman House a unique set of objects.*

On the other hand, the group of works encompassed in *Contemporary Work* could be found in various collections throughout New York State, such as the Burchfield Penney Art Center in Buffalo, New York. Because Faller didn't suggest the group formed an integral totality, Eastman House decided to make a selection from the images Faller offered. Of the forty-six photographs on offer, twelve were selected. In this case, the selection was curated to work in dialogue with Eastman House's current holdings, (for example the work of Roger Martin). Moreover, the choice of accepting several prints from a series is consistent with contemporary collecting trends. Allen explained that this is typical; when a contemporary artist produced a body of work, museums often purchase a selection to represent that body of work rather than the whole portfolio. As the work was contemporary, it was decided that a selection of the most representative work could be made.⁷

* Traditionally in print media such as lithography and etchings, edition numbers indicate the number of prints produced at the same period. In photography, edition numbers represent the number of times the work will be printed. The prints are therefore rarely produced at the same time.

⁷ Allen, Jamie M. Interview by author. Personal interview. Rochester, March 5, 2014.

Faller's images reflected the period in which she was active. When artists were reclaiming the plastic arts through the use of hand-made processes such as collage and cyanotypes, Faller made work of that sort. She quickly picked up on trends that would later be popularized, like colour photography. While her work relates to these trends, she was unique in her ability to produce work that resonated with her past and broke new ground. Each of her series builds upon the last. Frampton stressed these notions in his 1981 essay "Notes on Marion Faller's Photographs:"

"That same decade encloses Marion Faller's artistic maturation, and the public emergence of her work. Ms. Faller is one of a sparse generation whose practice has forced a radical transvaluation within photography and elevated its level of discourse... and whose shared predicament has consisted most of all in the luxury from the normative art world and its valorizing apparatus. The body of work presents her as typical of this generation, and as a considerable master within it."⁸

When Faller offered Eastman House her photographs, the museum had already assembled a strong collection of nineteenth and early twentieth century photographs; they saw this acquisition as a means of building a stronger collection of postmodern work.⁹

Ultimately, Faller's 2012 gift was highly regarded by the curators at Eastman House, and the proposed material was maintained almost in its entirety. This collection's addition to the holdings of Eastman House ensures that Faller's and Frampton's work may be studied by scholars and seen by the many visitors who access the collection each year.

⁸ Frampton, Hollis. "Notes on Marion Faller's Photographs." originally published in *Marion Faller / Photographs*. Utica College of Syracuse, 1981. In *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton*. ed. Bruce Jenkins, 103. Cambridge: MIT Press, 2009.

⁹ Allen, Jamie M. Interview by author. Personal interview. Rochester, March 5, 2014.

Chapter 2. Literature Review

This literature review constitutes a survey of the current information available on Marion Faller. It begins by addressing biographical sources on Faller, and then offers summaries of reviews of Faller's work. Finally, it examines biographical texts on Frampton and literature addressing his collaborations with Faller.

a. Marion Faller Biography

Gretchen Garner's 1995 survey of *North American Women Artists of the Twentieth Century A Biographical Dictionary* (ed. Jules Heller and Nancy Heller), places Faller in the tradition of documentary photography. This biographical note also stresses the importance of series to the photographer. The short text includes a summary of Faller's education, her teaching position at State University of New York in Buffalo, a few series of art work, exhibition listings, and various collection holdings.¹⁰

Gina Murtagh's brief essay for the "Marion Faller: Detail-Repetition-Variation" exhibition presented at the Robert B. Menschel Media Center in Syracuse, New York in 1988 comments only on Faller's serial works. This text offers a chronology of works, but only in relation to the art presented in the exhibition. This includes: *Flora* (1977-1979), *Local Conventions* (1979-1983), *Nativity* (1982), *Swienconka* and *Alters*, and concludes with *Neither Nor: A Primer*. The exhibition flyer makes no mention of Frampton's involvement in *Neither Nor: A Primer*, and does not include any collaborations by Faller and Frampton.¹¹

A different understanding of Faller may be gained from *Buffalo Heads: Media Study, Media Practice, Media Pioneers, 1973-1990*, edited by Woody Vasulka and Peter Weibel. While the book does not address Faller, it provides a deep understanding of the faculty and mandate of the State University of New York at Buffalo, the university where Faller taught from 1982 to

¹⁰ Garner, Gretchen. "Marion Faller." in *North American Women Artists of the Twentieth Century: A Biographical Dictionary*. ed. Jules Heller and Nancy Heller, 180. New York: Garland, 1995.

¹¹ Murtagh, Gina. Robert B. Menschel. "Marion Faller: Detail-Repetition-Variation." Syracuse: Light Work, 1988.

2002. The introductory essays explain the atmosphere of SUNY Buffalo, where Faller worked, produced, and exhibited work.[†]

A key biographical source on Faller are the résumés she gave to George Eastman House International Museum of Photography and Film and Visual Studies Workshop.^{*†} This source has been expanded upon in the chronology in chapter three of this thesis.

b. References to Faller's Work

In 1981, Hollis Frampton wrote “Notes on Marion Faller’s Photographs” for a small publication produced to accompany *Marion Faller / Photographs*, an exhibition mounted at Utica College in Utica, New York. In the introduction, Frampton provides a description of postmodernist photography as a recent state in which the photographs becomes a known language separate from art. Next, he argues that Faller’s work is an example of the mastering of themes typically dealt with by this emerging generation of artists. Frampton praises Faller’s abilities to engulf low culture into art, stating: “Ms. Faller is one of a sparse generation whose practice has forced a radical transvaluation within photography and elevated its level of discourse... the claims of paintings and its allies, and of paraliterary languages, are confronted and abruptly engulfed, in a gesture that invites and expands definitions of the art and its role in the economy of the intellect.”¹² The essay concludes by celebrating Faller as a female artist.

Paul Richard also writes on Faller’s work as it relates to feminism. He comments on *Time Capsule*, one of Faller’s series, in the context of an exhibition review of *The State of Upstate: New York Women Artists*, published in *The Washington Post* and titled “‘Upstate’: Strident Feminism” (Jun. 7, 1990). Here, Richard reflects on Faller through her relationship to other feminist artists. While he believes “a kind word should be said as well for artist Marion Faller...” he concludes by snubbing the work, mocking the feminist agenda.¹³ Richard’s brief article demonstrates the backlash against artists committed to feminist discourse.

[†] Frampton was part of the Media Studies department and Faller was a Visual Studies faculty member at SUNY Buffalo.

^{*†} See Appendix 3 for her compiled resume.

¹² Frampton, Hollis. “Notes on Marion Faller’s Photographs.” originally published in *Marion Faller / Photographs*. Utica College of Syracuse, 1981. In *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton*. ed. Bruce Jenkins, 103-104. Cambridge: MIT Press, 2009.

¹³ Richard, Paul. “‘Upstate’: Strident Feminism.” *The Washington Post*, June 7, 1990, C2.

Similar brief remarks addressing Faller's work presented in the context of group shows were made in *The Atlantic Journal*,¹⁴ *The Buffalo News*,¹⁵ *Artvoice*,¹⁶ *the New York Times*,¹⁷ and *Afterimage*.¹⁸ These articles typify the sources currently available on Faller.

In contrast to these writings, Catherine Lord published a compelling essay on the process of gathering women's artwork for an exhibition at the Visual Studies Workshop. In the paper published in *Afterimage*, Lord sheds light on issues faced by women in the art world and defines characteristics of women's art. In the text, Faller's series *Second Flora* is used as an example of the complexities of decorative art.¹⁹

c. Hollis Frampton Biography

In 2009, Bruce Jenkins produced a collection of writings by Hollis Frampton titled *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton*. The book republished twelve of Frampton's essays from *Circles of Confusion* as well as texts from public lectures, grant applications, proposals, and production notes. Taken together, these texts offer a valuable overview of Frampton's approach and understanding of camera arts. It also furnishes insight into Frampton's creative process, opinions and relationships.

Hollisframpton.org.uk/bio.htm provides an extensive biography of Frampton. The page includes a timeline with key dates as well as samples of biographies written by Frampton himself and by Stan Brakhage, an experimental filmmaker.²⁰ This biography republishes Jenkins' established chronology from *Recollections/Recreations*, a catalogue published to accompany a traveling exhibition organized by the Albright-Knox Art Gallery, Buffalo, New York.²¹

In 2008, Woody Vasulka and Peter Weibel compiled an extensive collection of writings by and about faculty members at the Department of Media Studies, SUNY Buffalo. That compendium is titled *Buffalo Heads: Media Study, Media Practice, Media Pioneers, 1973-1990*.

¹⁴ Cullum, Jerry. "Visual Arts: visions of everyday life in all its amazing variety." *The Atlanta Journal*, April 18, 2004, M3.

¹⁵ Huntington, Richard. "All's fair." Buffalo NY: *The Buffalo News/Gusto*, Jan 31, 2003 p 18

¹⁶ Foran, Jack. "Edible Complex." Buffalo NY: *Artvoice*, Apr 12, 2012 pp 16-17

¹⁷ Hagen, C. "Eadweard Muybridge Revisited, With Others." NY: *The New York Times*, Mar 6, 1992 p C32

¹⁸ Green, J Ronald. "Always Already: Affinities Between Art and Film." Rochester NY: *Afterimage*, Vol 25, No 5, Mar/Apr, 1998 pp 8-11 (photograph, p 11).

¹⁹ Lord, Catherine. "Women and Photography: Some Thoughts on Assembling An Exhibition." *Afterimage*, Vol. 7, No. 6, January 1980, pp. 6-13.

²⁰ "Hollis Frampton." Hollis Frampton. Accessed February 24, 2013. <http://hollisframpton.org.uk/bio.htm>.

²¹ Jenkins, Bruce. *Recollections / Recreations*. (Cambridge: MIT Press), 1985.

This publication is useful when contextualizing Frampton's work experience and suggests a great deal about his relationship with other media artists and media theory. There is an entire chapter dedicated to addressing Hollis Frampton's teaching methods and artistic practice. This chapter includes a detailed *vitae* and a number of texts by Frampton, including working notes on films. In addition, short interviews and essays from other faculty members about Frampton are provided in this section. Four sets of images from *Vegetable Locomotion*, a collaborative series produced by Faller and Frampton, are published in the book, but are not accompanied by an essay.²²

d. References to Faller & Frampton's Collaborations

Texts addressing Faller and Frampton's collaborative practice typically focus on the final artwork rather than their creative process and intellectual collaboration. Vivien Raynor, for example, commented on Faller and Frampton's *Vegetable Locomotion* series in her 1988 article "Art; Photographers Take Aim at the Images from Earlier Works" for the *New York Times*. The piece, acting as a sort of exhibition review for *Photographs Beget Photographs* as exhibited at the Neuberger Museum, begins by tracing back to Marcel Duchamp use of appropriation, claiming that the exhibition has proven that photography has achieved "intellectual parity" with painting. Next, Raynor touches upon the multiple series exhibited, including *Vegetable Locomotion*.²³

Christian Peterson's 1987 essay for the *Photographs Beget Photographs* exhibition catalogue discusses *Vegetable Locomotion* within the context of other work in the exhibition, such as that of Pierre Cordier. Peterson views this work as a continuation of Faller's and Frampton's cataloguing of the world around them through serial imagery and the documentation of non-events.²⁴ Similarly, Paul Berger's 1983 production catalogue *Radical, Rational, Space, Time: Idea Networks in Photography*, published to coincide with the opening of an exhibition of the same name, comments on *Vegetable Locomotion*. He states that Faller and Frampton's collaborations contain exemplary qualities that typify the new art. These include: reversal of

²² Vasulka, Steina, Peter Weibel et. al. *Buffalo Heads: Media Study, Media Practice, Media Pioneers, 1973-1990*. ed. Steina Vasulka. (Cambridge: MIT Press, 2008), 178-179.

²³ Raynor, Vivien. "Art; Photographers Take Aim at the Images from Earlier Works." *New York Times*, February 21, 1988, A22.

²⁴ Peterson, Christian A. *Photographs Beget Photographs*. ed. Margaret Todd Maitland. (Minneapolis: Minneapolis Institute of Arts, 1987), 21.

expectations, packaging of space and time, “the event,” the photograph as “not radical,” and etymology.²⁵

To date, no one has published a comprehensive monograph on Faller’s work. Typically her life is discussed within the context of the work analyzed in exhibition texts. The chronology produced for this thesis provides an overview of Faller’s life as teacher, curator, artist, and mother. Frampton’s incorporation in this chronology has allowed me to highlight his relationship with Faller and the work they produced collaboratively. This will provide a new perspective on Frampton’s life, one which was previously not addressed.

Seven chapters in this thesis have been dedicated to the discussion of the series Faller donated to Eastman House. These chapters provide a detailed record of the works that were previously unavailable. The chapters addressing the collaborative series produced by Faller and Frampton will provide a wider range of information than is currently available on their bodies of work.

²⁵ Berger, Paul. *Radical, Rational, Space, Time: Idea Networks in Photography*. (Seattle: Henry Art Gallery, 1983), 44.

Chapter 3. Chronology

This section of the thesis provides an overview of Faller's life as an artist, educator, spouse, and mother. The timeline takes note of key exhibitions, awards and publications by and about Faller. A longer list of institutions at which Faller exhibited her work, awards, and selected publications is available in the thesis appendix. ■ This chronology does not focus on Frampton's life, although he is mentioned; a detailed chronology of Frampton's life can be found in *Recollections/Recreations* by Bruce Jenkins.²⁶

1941-1969:

- Marion Faller is born in Passaic, New Jersey; on the 5th of November 1941 to Caroline and Walter Sudol. Her Father, Walter Sudol, begins his career as a textile worker and then moves on to work as a security guard in Wallington, New Jersey.²⁷ Walter chooses to make monthly photographs of Marion and her sister, Barbara, throughout their childhood.²⁸
- Faller attends public high school in Wallington, New Jersey; it is there she meets her husband Will Faller. He gains experience as a photographer working with a local photography studio as well as on the yearbook committee. The couple marries shortly after their high school graduation and move to New York City, excited to embark upon a new life.
- Once in the city, Will works as a commercial photographer. Marion also finds work in New York City; she has a variety of teaching positions and photographs a wide range of subjects for stock photography agencies.
- On April 27, 1967, Marion gives birth to Will Faller Jr. Marion begins photographing him for stock picture agencies almost immediately. Soon after Will's birth, Marion and Will senior divorce.²⁹

See Appendix 3 and Appendix 4.

²⁶ Jenkins, Bruce. *Recollections / Recreations*. (Cambridge: MIT Press), 1985.

²⁷ Faller, Will. Interview by author. Telephone interview. Rochester, June, 26, 2014.

²⁸ Garner, Gretchen. "Marion Faller." in *North American Women Artists of the Twentieth Century: A Biographical Dictionary*. ed. Jules Heller and Nancy Heller, 180. New York: Garland, 1995.

²⁹ Faller, Will. Interview by author. Telephone interview. Rochester, June, 26, 2014.

1971:

- In August, Faller graduates from Hunter College, City University of New York, receiving a BA with a double major in Art and Education. In the fall, she begins lecturing at Hunter College for the undergraduate faculty, teaching classes on the principles of photography; advanced photography; and independent study in photography. Faller holds this position until 1974.
- At the same time, Faller takes part in the formation of Soho Photo Gallery, New York City. She is an active member of the gallery for three years.³⁰
- Faller meets experimental filmmaker and conceptual artist Hollis Frampton. By the fall, Frampton has moved into the home Faller shares with her son, Will.³¹
- Faller begins work on two black-and-white series *My Sister Barbara*, *Six Visits*; and *Will*.³²

1972:

- Throughout 1972, Faller continues lecturing at Hunter College. Her work as a founding member of Soho Gallery allows her to exhibit her work in six group shows and one solo exhibition in the gallery.
- She begins work on *Hey Baby*, *Take My Picture*; and an untitled series.³³

1973:

- In September, Faller begins work on *The Zucchini Variations*, a mixed media project.
- Her photographs are included in Midtown Y Gallery, New York City, in their “Women Photographers — Part II” exhibition. Faller continues to exhibit as a feminist artist throughout her career.
- In addition to her teaching position at Hunter College, Faller accepts a position at Marymount Manhattan for the academic year of 1973-1974, lecturing on candid

³⁰ Ibid.

³¹ “Hollis Frampton Biography,” Hollis Frampton. Accessed on May 6, 2014. <http://hollisframpton.org.uk/bio.htm>.

³² Faller, Marion. Marion Faller resume sent to Eastman House. 1979.

³³ Ibid.

photography. Her commitment to education is demonstrated by her choice to take on a membership in the Society for Photographic Education this year.³⁴

- In the spring, Frampton is invited to join the faculty of SUNY Buffalo Media Studies and works to develop the curriculum for the Center for Media Study. Frampton holds this position until February of 1984, shortly before his death.³⁵

1974:

- Faller begins work on two new series, *The Costume Party*; and *The Snapshot Anthologies*.
- At the end of the spring term, Faller concludes her teaching positions at Hunter and Marymount, and accepts a new teaching position at Colgate University in Hamilton, New York.
- In the summer, Faller, Frampton, and Will Jr. move to a farmhouse in Eaton, New York. When the fall semester begins, Faller starts lecturing at Colgate University as an instructor in both graduate and undergraduate classes. She is also put in charge of the photography program in the fine arts department, taking responsibility for a variety of tasks (darkroom supervisor, exhibition suggestions, supplies coordinator, ordering library books, and so on). Her roster of classes includes the following: Beginning Photography; Photography II; History of Photography; Independent Study of Photography; Photography for the Classroom Teacher; and Basic Photography Workshop.³⁶ While Faller works in Hamilton, Frampton makes biweekly trips to Buffalo in order to teach at SUNY Buffalo.³⁷

1975:

- Faller is awarded a Faculty Research Grant from Colgate University to conduct research on conservation. She also takes out membership to the Visual Studies Workshop, as a gallery artist.³⁸

³⁴ *ibid.*

³⁵ "Hollis Frampton Biography," Hollis Frampton.

³⁶ Faller, 1979.

³⁷ "Hollis Frampton Biography," Hollis Frampton.

³⁸ Faller, Marion. Marion Faller resume sent to Eastman House. August 1991.

- Faller completes work on several series, including *The Snapshot Anthologies*; *The Costume Party*; *The Zucchini Variations*; and *Hey Baby, Take My Picture*.³⁹ Faller and Frampton produce *Vegetable Locomotion*. This work was well received, exhibiting at Visual Studies Workshop the same year of its production.
- Faller curates “Autobiography: Painting, Photography, Film” at the Picker Gallery in Hamilton, New York.⁴⁰

1976:

- Faller begins producing two untitled series, identifying one of them with the “spring” season.⁴¹ She receives a Council for Faculty Development Grant from Colgate University, and is made a Mellon Fellow; the grant allows her to travel to produce work. She is also awarded a photographer’s grant from Light Work Visual Studies Inc. in Syracuse, New York.
- Faller is one of the founding members of the Everson Museum of Art in Syracuse, New York. She is active on the Photographic Advisory Committee for three years. This relationship with the museum allows Faller to produce her second exhibition as a curator: “Edward S. Curtis: Photogravures — Volumes I and II from ‘the North American Indian.’”⁴²

1977:

- In the summer, Faller produces *Flora*, a series consisting of flowers on silver dye bleach paper. At the same time, she begins conceptualizing and producing work for *Second Flora*. She is also at work on *Patchwork Pieces*, a series of colour collages of patterns adapted from traditional American Patchwork.
- Faller is awarded a photographer's fellowship by the New York Creative Artist Public Services (CAPS) program.⁴³

³⁹ Faller, 1979.

⁴⁰ Faller, 1991.

⁴¹ Faller, 1979.

⁴² Faller, 1991.

⁴³ Faller, 1979.

1978:

- Faller presents her body of work as part of visiting artist programs at CEPA Gallery, Buffalo, New York; the Idyllic Foundation, Cazenovia, New York; and at the Picker Art Gallery, Colgate University.⁴⁴

1979:

- Faller graduates from Visual Studies Workshop with an MFA. She is made an Assistant Professor at Colgate University and receives a Faculty Research Grant from Colgate University to purchase materials.
- In addition to her studies, work and art practice, Faller is active in the artists' community, working as a visiting artist at Everson Museum in Syracuse, New York.
- Faller's *Second Flora* series is selected by Nancy Gonchar and Catherine Lord for their exhibition "The Image Considered: Recent Work by Women" at Visual Studies Workshop in Rochester, New York.⁴⁵
- By the end of this year, Faller completes two series: *Second Flora* and *Patchwork Pieces*. She begins working on *Local Conventions* and *Time Capsule*. At the same time, Faller and Frampton produce their second collaboration, *False Impressions*.⁴⁶

1980:

- "The Image Considered: Recent Work by Women" a group exhibition with Faller's work travels to MoMing Dance and Arts Center in Chicago, Illinois between October and November.⁴⁷
- Faller and Frampton begin conceptualizing *Neither Nor: A Primer*.⁴⁸

1981:

- "The Image Considered: Recent Work by Women" arrives at its last exhibition location at Everett Community College in Everett, Washington.⁴⁹

⁴⁴ Faller, 1991.

⁴⁵ Faller, Marion. Marion Faller resume sent to Eastman House, March 2012.

⁴⁶ Faller, 1991.

⁴⁷ Faller, 1991.

⁴⁸ Marion Faller, *Neither Nor: A Primer*, 1988.

- Faller has a solo exhibition at Edith Barrett Gallery, Utica College of Syracuse University in Utica, New York entitled “Marion Faller / Photographs.” The brochure text for this exhibition includes Frampton’s essay “Notes on Marion Faller’s Photographs.”⁵⁰

1982:

- Faller becomes the Vice-Chair of New York State Council on the Arts.⁵¹
- Faller completes her role as instructor at Colgate University and becomes an Assistant Professor in the Art faculty of SUNY Buffalo in Buffalo, New York.⁵²
- Faller, Frampton and Will Jr. move to Buffalo, New York.⁵³
- Faller begins scouting for possible locations to photograph for her series *Nativity*.⁵⁴

1983:

- Faller and Frampton produce *Rites of Passage*.⁵⁵ Their pervious work, *Vegetable Locomotion*, is showcased in “Radical/ Rational Space / Time: Idea Networks in Photography.” This exhibition is accompanied by a catalogue with the same title and becomes a seminal text for the postmodernist movement.⁵⁶
- Faller takes part in the artist-in-residence program at Visual Studies Workshop in Rochester, New York.⁵⁷

1984:

- Faller becomes chair of the member guidelines committee of New York State Council on the Arts.⁵⁸

⁴⁹ Faller, 1991.

⁵⁰ Frampton, Hollis. “Notes on Marion Faller’s Photographs.” originally published in *Marion Faller / Photographs*. Utica College of Syracuse, 1981. In *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton*. ed. Bruce Jenkins, 103-104. Cambridge: MIT Press, 2009.

⁵¹ Faller, 1991.

⁵² Faller, 1991.

⁵³ “Hollis Frampton Biography,” Hollis Frampton.

⁵⁴ Murtagh, Gina. Robert B. Menschel. “Marion Faller: Detail-Repetition-Variation.” Syracuse: Light Work, 1988.

⁵⁵ Jenkins, Bruce. *Recollections / Recreations*. (Cambridge: MIT Press), 1985.

⁵⁶ Berger, Paul. *Radical, Rational, Space, Time: Idea Networks in Photography*. Seattle: Henry Art Gallery, 1983.

⁵⁷ Faller, 2012.

⁵⁸ Ibid.

- Frampton dies of lung cancer on March 30.⁵⁹ Albright-Knox Art Gallery in Buffalo, New York produces “Recollections/Recreations,” an exhibition of Frampton’s still work. This exhibition includes his collaborations with Faller. The exhibition travels until 1986. Bruce Jenkins produces a catalogue for the exhibition that describes Faller and Frampton’s practice.⁶⁰

1985:

- Faller is awarded a Photography Fellowship from the New York Foundation for the arts as well as a CEPA Western New York Grant. She is also a visiting artist at Cornell University in Ithaca, New York.
- Faller curates “Hollis Frampton: Eight Short Films” for CEPA Gallery in Buffalo, New York; the exhibition travels to Walker Art Center in Minneapolis, Minnesota; and the Museum of the Moving Image in Queens, New York.⁶¹

1986:

- *Time Capsule* is exhibited in the Visual Studies Workshop Gallery in Rochester, New York.
- Faller produces a subway installation for MetroRail System station Hospital-Allen in Buffalo, New York.⁶²

1987:

- Christian Peterson the curator of Minneapolis Institution of Arts in Minneapolis, Minnesota, selects *Vegetable Locomotion* for “Photographs Beget Photographs”; the exhibition is accompanied by a publication with an essay on the work.⁶³
- Faller begins work on two series, *Swienconka* and *Altars*.⁶⁴

⁵⁹ “Hollis Frampton Biography,” Hollis Frampton.

⁶⁰ Jenkins, Bruce. 1985.

⁶¹ Faller, 1991.

⁶² Ibid.

⁶³ Peterson, Christian A.. *Photographs Beget Photographs*. ed. Margaret Todd Maitland. (Minneapolis: Minneapolis Institute of Arts, 1987), 21.

⁶⁴ Murtagh, Gina. 1988.

1988:

- Faller completes work on *Neither Nor: A Primer*.⁶⁵

1989:

- Faller is made an Associate Professor at SUNY Buffalo. She also becomes a member of the board of directors at CEPA Gallery, a position she holds until 1992.
- Faller is an artist-in-residence at Light Work in Syracuse, New York and is awarded her second Photography Fellowship from the New York Foundation for the arts.⁶⁶

1991:

- Faller's series *Nativity* is showcased at Castellani Art Museum in Niagara University, New York.⁶⁷

1999:

- Faller is awarded a 21 for 25 Grant from the Women's Studio Workshop in Rosendale, New York.⁶⁸

2001:

- Faller takes part in web-based exhibition *Flagging Spirits*, exploring the impact on American culture of Al Qaeda's attack on New York City's World Trade Center.⁶⁹

2002:

- Faller retires from her position at SUNY Buffalo after twenty years of teaching.

2003:

- Faller donates a large body of Frampton's work to Eastman House.⁷⁰

⁶⁵ Faller, 1988.

⁶⁶ Faller, 1991.

⁶⁷ Faller, 2012.

⁶⁸ Ibid.

⁶⁹ "Flagging Spirits," Margaret Wagner, accessed May 6, 2014, <http://www.flaggingspirits.umb.edu/>.

⁷⁰ George Eastman House International Museum of Photography and Film, Frampton 2003 Acquisition file.

- Faller becomes active on the Carnegie Art Center, Tonawandas Council on the Arts board, serving various positions until 2012.⁷¹

2006:

- Scott Propeack curates a three-month solo exhibition of Faller's work titled "Marion Faller — A Life in Art" at the Burchfield-Penney Art Center in Buffalo, New York. Faller is awarded the Burchfield-Penney Art Center – Esprit de Corps Artist Award,⁷² an honor bestowed upon people who demonstrate devotion and enthusiasm for the arts.

2012:

- Faller makes significant donation to Eastman House of materials relating to her practice as well as Frampton's.⁷³

2013:

- Nancy Weekly uses Faller's work from the Burchfield Penney Art Center in Buffalo, New York, collection for her undergraduate class in a museum studies course on curating at SUNY Buffalo. The students produce "Marion Faller: It's A Wonderful Display in the Neighborhood," an exhibition that runs for six months, concluding in 2014.⁷⁴

2014:

- Faller dies on the 15th of January.⁷⁵

⁷¹ Faller, 2012.

⁷² Ibid.

⁷³ George Eastman House International Museum of Photography and Film, Faller 2012 Acquisition file.

⁷⁴ "Exhibitions: Marion Faller, It's a Wonderful Display in the Neighborhood," Burchfield Penny Art Center at SUNY Buffalo State, accessed on May 6, 2014, <http://www.burchfieldpenney.org/exhibitions/exhibition:12-13-2013-12-13-2013-marion-faller-it-s-a-wonderful-display-in-the-neighborhood/>.

⁷⁵ "Marion E. Faller, photo artist, UB Professor," *The Buffalo News*, January 17, 2014, accessed on May 6, 2014, <http://www.buffalonews.com/city-region/obituaries/marion-e-faller-photo-artist-ub-professor-20140117>.

Chapter 4. Series Review and Collection Holdings

a. Hey Baby, Take My Picture

In 1972, a year after graduating from Hunter College, Faller embarked on *Hey Baby, Take My Picture*. She continued to make this work until 1975. While walking in New York City with her camera, Faller found that men would call out to her to take their picture. To Faller, these images were a means of capturing these fleeting moments of connection. After making a photograph of the strangers, Faller would offer to make a print for them. Out of the fifty-one men photographed, only one took Faller up on her offer. She stated that she would photograph any person who asked to be photographed; however, she was only approached by men. *Hey Baby, Take My Picture* explores themes that are seen throughout Faller's work, such as the importance of series, the formation of connections, and an attempt to grapple with the medium of photography.

Faller's donation to Eastman House includes fifty-one gelatin silver prints from this series. Most of the prints are mounted on mat-board, typically stamped with Faller's name and address. None of the images in *Hey Baby, Take My Picture* are titled; all are given the title of the series. This artist statement was included in Faller's donated material:

"All these images are from a series of street portraits. They are pictures of men who asked to be photographed. All of the photographs were made in New York City, though I carry my camera with me where ever else I go. The situation only seems to occur there. Only men and boys have asked — never women. I'm told, though, that young women often asked men to photograph them.

I never say "no" or ignore the request. Being photographed is important, and if you don't get it at home, you're likely to look elsewhere. I've found that many men changed their minds when seriously confronted -- only about one half would really let me photograph. Each image is the result of one exposure and they have all been printed. Only one man asked me for a print of his picture.

I suppose the request is directed in part at me as a woman and in part at my camera -- a desire to make contact and a need to be photographed."⁷⁶

In 1981, Faller had a short article about the series published in *Exposure*, a magazine associated with the Society for Photographic Education; the article included an artist statement and a selection of four prints.⁷⁷

Prints from *Hey Baby, Take My Picture* may also be found in the holdings of Visual Studies Workshop in Rochester, New York.

⁷⁶ Faller, Marion. *Hey Baby, Take My Picture*. 1975.

⁷⁷ Garner, Gretchen, ed. "Connections: An Invitational Portfolio of Images & Statements by Twenty-Eight Women." *Exposure: Journal of the Society for Photographic Education*, 19.3, 1981, 26.

Catalogue Records and Images:

All of the photographs in this catalogue were made by Marion Faller, except those explicitly noted. The titles of the prints are listed followed by the series title in italics. In the case of *Hey Baby, Take My Picture* all photographs are titled with the series title upon the request of Marion Faller. The dates reflect the period of time in which Faller captured photographs for the series. The image size represents the pictorial area of the print. As these photographs are flush mounted, "Overall/Mount" reflects the overall size of the photographic print as well as the mount unless otherwise noted. "Overall" size represents the photographic paper. The Eastman House catalogue number appears at the bottom of each record. All image rights belong to the Estate of Marion Faller.



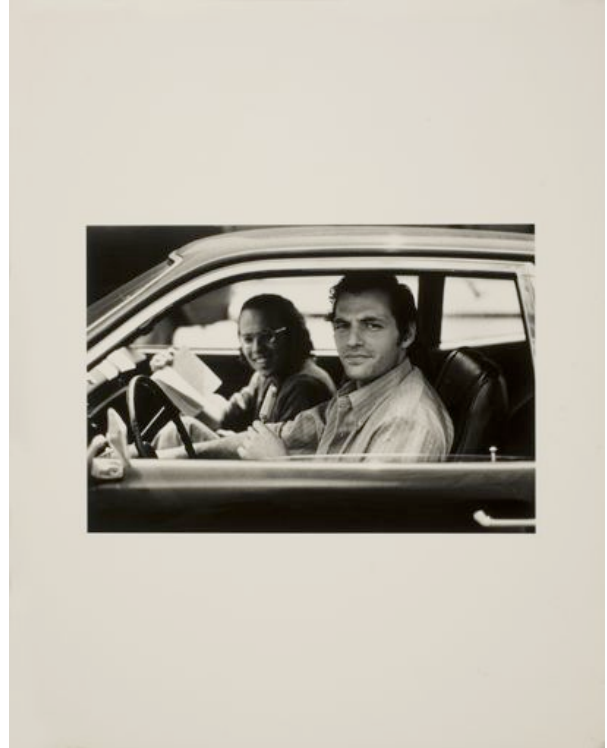
Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.2 x 15 cm
Overall/Mount: 25 x 19.9 cm
2012:0578:0001



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 15.1 x 9.9 cm
Overall/Mount: 25.2 x 20 cm
2012:0578:0002



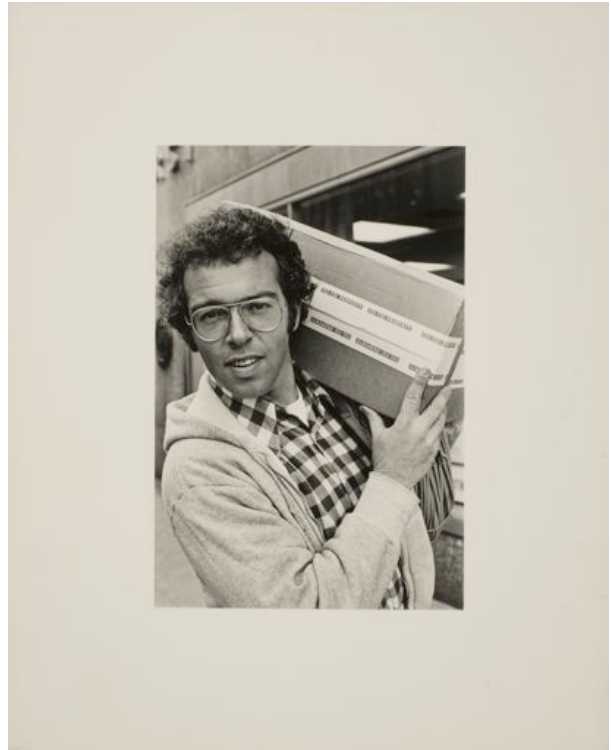
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1972-1975
gelatin silver print, mounted
Image: 10.2 x 15.3 cm
Overall/Mount: 25.2 x 20.1
2012:0578:0003



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.2 x 15 cm
Overall/Mount: 25.1 x 19.9 cm
2012:0578:0004



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 15.4 x 10.2 cm
Overall/Mount: 25.1 x 20.1 cm
2012:0578:0005



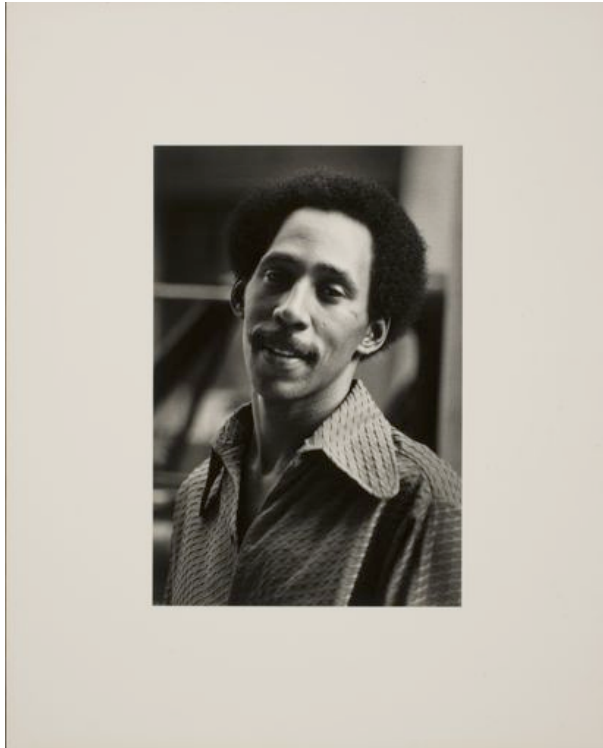
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1972-1975
gelatin silver print, mounted
Image: 15.4 x 10.2 cm
Overall/Mount: 25.4 x 20.1 cm
2012:0578:0006



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 10.2 x 15.3 cm
 Overall/Mount: 25.2 x 20.2 cm
 2012:0578:0007



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 15.4 x 10.2 cm
 Overall/Mount: 25.2 x 20.2 cm
 2012:0578:0008



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 10.2 x 15.3 cm
 Overall/Mount: 25.2 x 20.1 cm
 2012:0578:0009



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 15.3 x 10.2 cm
 Overall/Mount: 25.2 x 20.2 cm
 2012:0578:0010



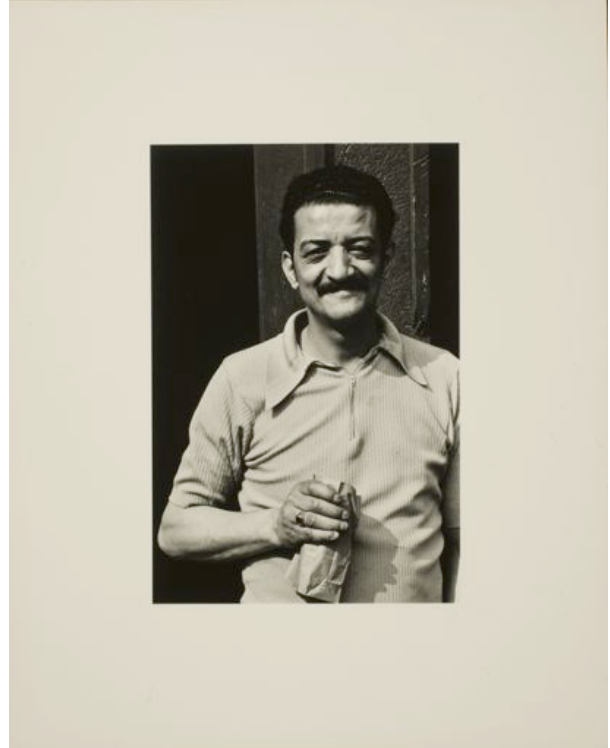
Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 15 x 10 cm
 Overall/Mount: 25.2 x 20.3 cm
 2012:0578:0011



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 15 x 10.2 cm
 Overall/Mount: 25.1 x 19.9 cm
 2012:0578:0012



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 15.4 x 10.2 cm
Overall/Mount: 25.2 x 20.1 cm
2012:0578:0013



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 15.4 x 10.2 cm
Overall/Mount: 25.2 x 20.1 cm
2012:0578:0014



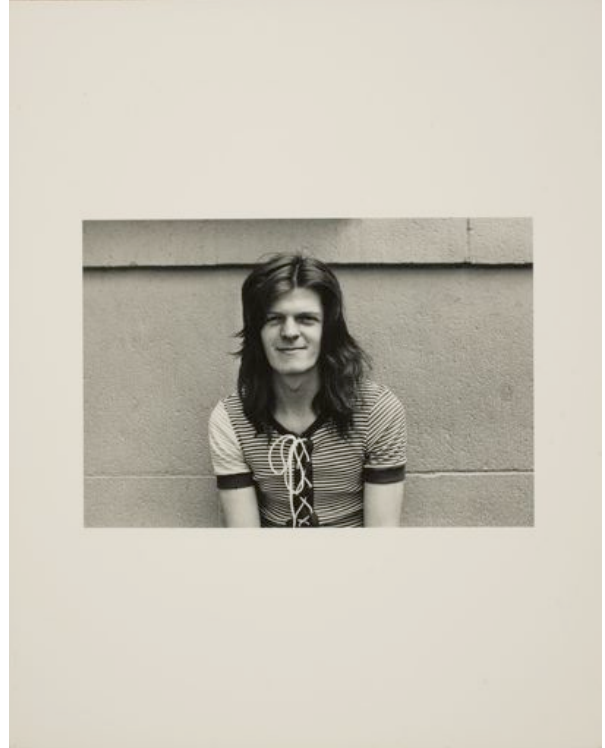
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1972-1975
gelatin silver print, mounted
Image: 15.4 x 10.2 cm
Overall/Mount: 25.2 x 20.1 cm
2012:0578:0015



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 15.4 x 10.2 cm
Overall/Mount: 25.2 x 20.2 cm
2012:0578:0016



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 15 x 10.2 cm
Overall/Mount: 25.1 x 20.1 cm
2012:0578:0017



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.2 x 15 cm
Overall/Mount: 25 x 19.9 cm
2012:0578:0018



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 15 x 10.2 cm
Overall/Mount: 25 x 20 cm
2012:0578:0019



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.3 x 15.2 cm
Overall/Mount: 25.2 x 20.1 cm
2012:0578:0020



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 15 x 10.2 cm
Overall/Mount: 25.1 x 20 cm
2012:0578:0021



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.3 x 15 cm
Overall/Mount: 25.1 x 20 cm
2012:0578:0022



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.2 x 15 cm
Overall/Mount: 25 x 19.9 cm
2012:0578:0023



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.2 x 15 cm
Overall/Mount: 24.9 x 19.8 cm
2012:0578:0024



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print
 Image: 10.2 x 15.3 cm
 Overall: 25.1 x 20.1 cm
 2012:0578:0025



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print
 Image: 10.3 x 15.2 cm
 Overall: 25.3 x 20.1 cm
 2012:0578:0026



Hey Baby, Take My Picture

1972-1975

gelatin silver print

Image: 15.3 x 10.2 cm

Overall: 25.1 x 20.1 cm

2012:0578:0027



Hey Baby, Take My Picture

1972-1975

gelatin silver print

Image: 9.9 x 15 cm

Overall: 20.1 x 25.1 cm

2012:0578:0028



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.2 x 15 cm
Overall/Mount: 25.1 x 20 cm
2012:0578:0029



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 15.3 x 10.2 cm
Overall/Mount: 25.2 x 20 cm
2012:0578:0030



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 10.2 x 15 cm
 Overall/Mount: 25.1 x 19.9 cm
 2012:0578:0031



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 10.2 x 15.3 cm
 Overall/Mount: 25.2 x 20.1 cm
 2012:0578:0032



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 10.2 x 15 cm
 Overall/Mount: 25 x 20 cm
 2012:0578:0033



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 10.3 x 15 cm
 Overall/Mount: 25.1 x 20 cm
 2012:0578:0034



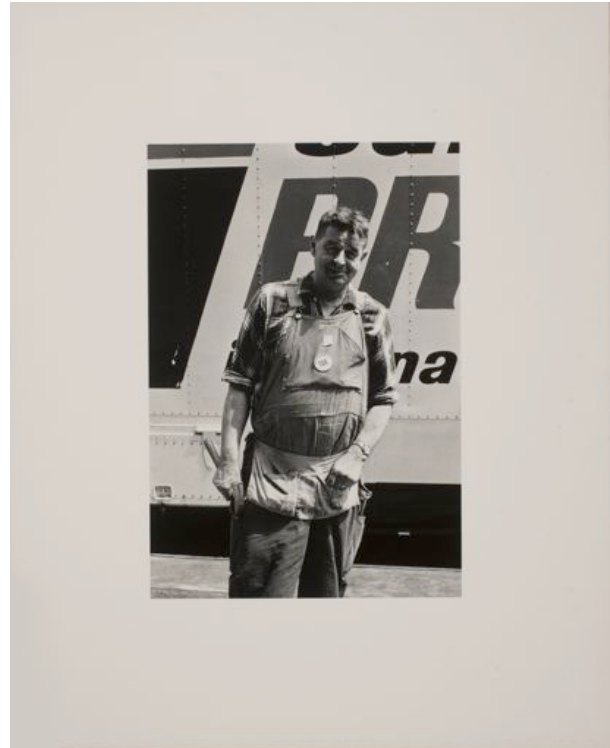
Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.2 x 15.2 cm
Overall/Mount: 25.2 x 20.1 cm
2012:0578:0035



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 9.8 x 14.9 cm
Overall/Mount: 25.4 x 20.2 cm
2012:0578:0036



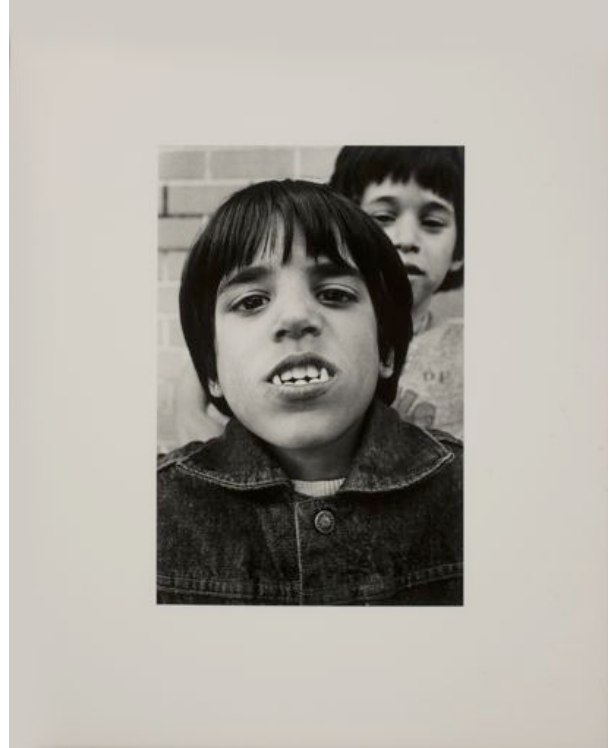
Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.2 x 15 cm
Overall/Mount: 25.1 x 19.9 cm
2012:0578:0037



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 15 x 10.2 cm
Overall/Mount: 25 x 19.9 cm
2012:0578:0038



Hey Baby, Take My Picture
1972-1975
gelatin silver print
Image: 15.3 x 10.2 cm
Overall: 25.2 x 20.1 cm
2012:0578:0039



Hey Baby, Take My Picture
1972-1975
gelatin silver print
Image: 15.5 x 10.2 cm
Overall: 25.1 x 20.1 cm
2012:0578:0040



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 10.2 x 15 cm
 Overall/Mount: 25 x 19.9 cm
 2012:0578:0041



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 10.2 x 15.3 cm
 Overall/Mount: 25.2 x 20.1 cm
 2012:0578:0042



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 10.2 x 15.2 cm
 Overall/Mount: 25.3 x 20 cm
 2012:0578:0043



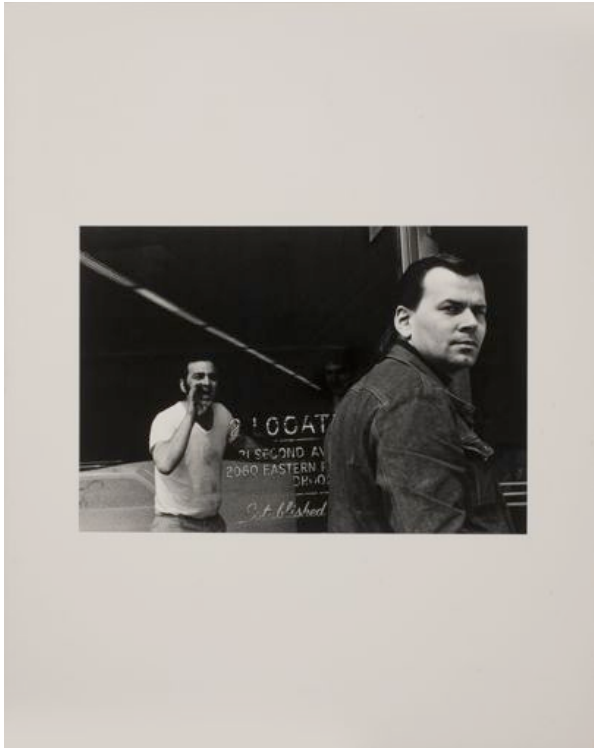
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 1972-1975
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 Image: 15 x 10.2 cm
 Overall/Mount: 25.1 x 19.5 cm
 2012:0578:0044



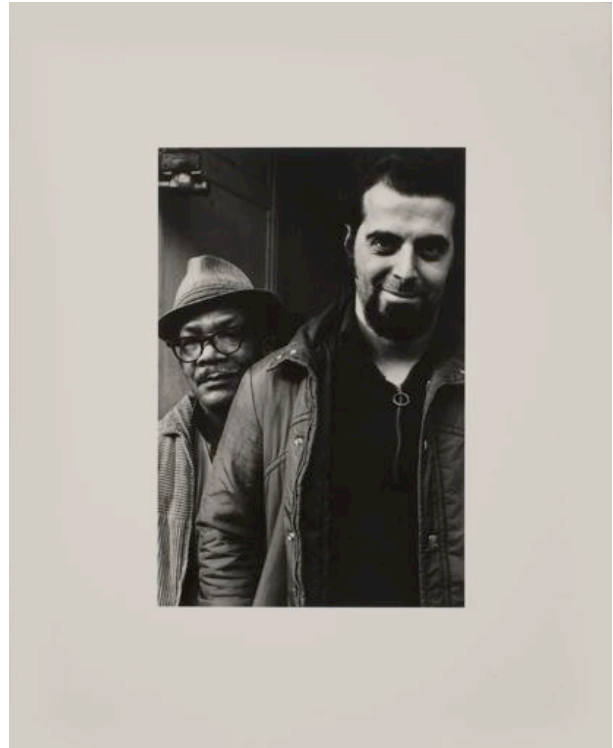
Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.2 x 15.2 cm
Overall/Mount: 25.3 x 20.1 cm
2012:0578:0045



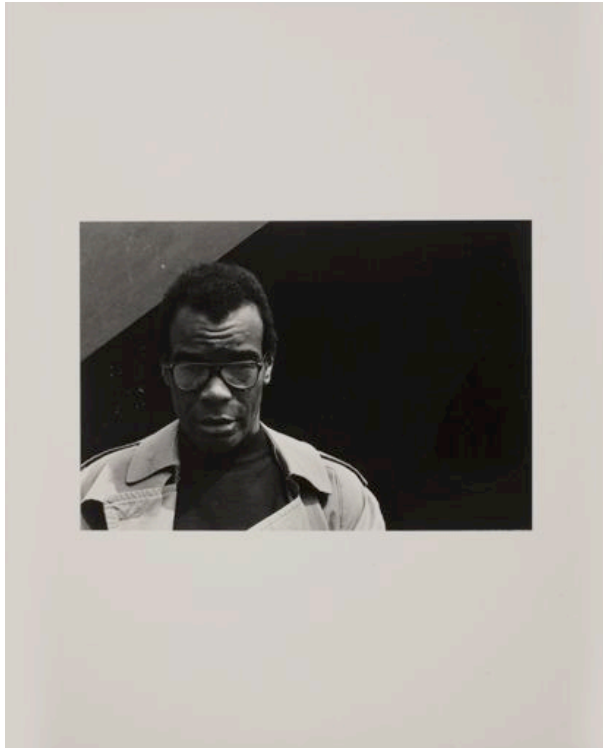
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1972-1975
gelatin silver print, mounted
Image: 15 x 10.2 cm
Overall/Mount: 25.1 x 20 cm
2012:0578:0046



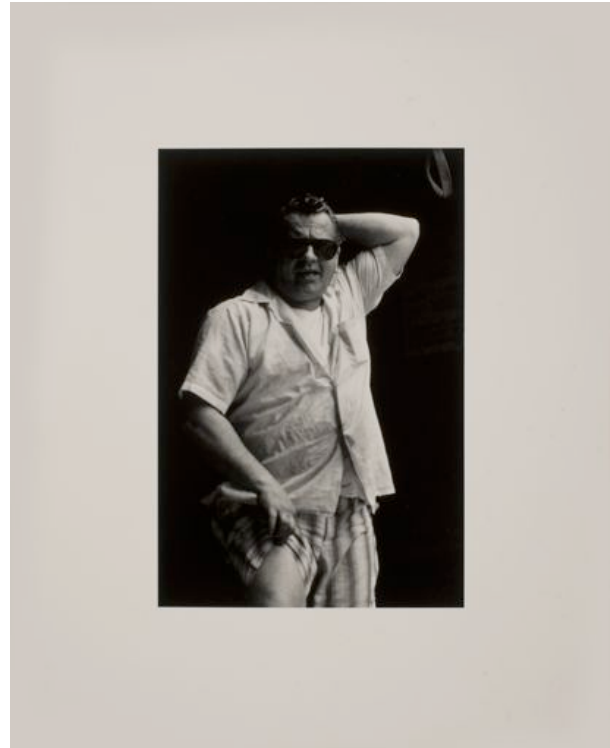
Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 10.3 x 15 cm
 Overall/Mount: 25.2 x 19.9 cm
 2012:0578:0047



Hey Baby, Take My Picture
 1972-1975
 gelatin silver print, mounted
 Image: 15.9 x 10.3 cm
 Overall/Mount: 25.1 x 20.1 cm
 2012:0578:0048



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 10.4 x 15 cm
Overall/Mount: 25 x 20 cm
2012:0578:0049



Hey Baby, Take My Picture
1972-1975
gelatin silver print, mounted
Image: 15.4 x 10.2 cm
Overall/Mount: 25.3 x 20.1 cm
2012:0578:0050



Hey Baby, Take My Picture

1972-1975

gelatin silver print, mounted

Image: 10.3 x 15.3 cm

Overall/Mount: 25.2 x 20.1 cm

2012:0578:0051

b. Second Flora

Second Flora was produced as part of a final project for the Visual Studies Workshop between 1977 and 1979. This series demonstrates Faller's interest in found images, the materials of the photographic medium, portraits captured through mechanical representation, and collage. She understood that each medium had its limitations and therefore didn't see a problem with utilizing several different photographic mediums to investigate the idea underlying a series. Concerning *Second Flora*, she stated, "While women can be named after honored saints and beloved relatives — just like men — they can also be named after jewels, virtues, the spring months... the women in these photographic fictions happen to have plant names."⁷⁸

By the time this series was completed, Faller had produced over sixty variant photographs. This series stressed Faller's understanding of the photographic medium. The series speaks to the fundamentals of the auto-mechanical representation formed by photography by utilizing both a photographic negative and a photogram in the construction of the final image's form. By doing this, Faller makes the viewer aware of the construction of the photographic image, breaking from photography's inherent illusion of a mirrored reality. The portraits of the women were produced in the way photographs commonly are, with a photographic negative; while the floral and collage elements were created by putting objects on top of the light sensitive paper (to produce a photogram). Faller used found images for the portraits in the series. Her collage structure provided a context for and a means of approaching the interpretation of the portraits.

The collection at Eastman House holds seventeen prints from *Second Flora*, in a variety of media, including silver dye bleach, chromogenic, cyanotype, toned gelatin silver, and gelatin silver. Before being given to Eastman House, the photographs were mounted (presumably by the artist) in a window mat with labels giving detailed information on their titles, medium, and date of production. While this is a small selection of the series, these prints reflect the diversity found in Faller's series. There are several examples of her usage of the same depiction and representing it as a variant, for example she printed the same collage on silver dye bleach and chromogenic papers. These emphasize the non-realist attributes of photographic representations. The selection

⁷⁸ Marion Faller to Nancy Gonchar, December 10, 1979.

includes six unique collages, and five sets of the same collage printed on different photographic material. There are no duplicate prints from this series.

Visual Studies Workshop in Rochester, New York also owns several prints from *Second Flora*.

Catalogue Records and Images:

All of the photographs in this catalogue were made by Marion Faller, except those explicitly noted. The titles of the prints are listed followed by the series title in italics. *Second Flora* was produced between 1977 and 1979. The dates given in the records reflect the period of time Faller identified as the print production date. The image size represents the picture area of the print. The images in this series were printed full bleed, meaning the image size also represents the size of the photographic paper. The Eastman House catalogue number appears at the bottom of each record. All images are copyrighted to the Estate of Marion Faller.



Lily, #1
Second Flora
1978
cyanotype with applied colour
and collage
Image/Overall: 35 x 28 cm
2012:0579:0001



Holly & Olive
Second Flora
1978
colour print, silver dye bleach process
(Cibachrome)
Image/Overall: 35.7 x 28.5 cm
2012:0579:0002



Hyacinth

Second Flora

1979

colour print, chromogenic development process (Kodak Ektacolor)

Image/Overall: 35.5 x 28 cm

2012:0579:0003



Iris, #1 (variation)
Second Flora
 1978
 colour print, silver dye bleach process
 (Cibachrome)
 Image/Overall: 35.5 x 28 cm
 2012:0579:0004



Iris, #4
Second Flora
 1978-1979
 toned gelatin silver print with collage
 elements
 Image/Overall: 35.5 x 28 cm
 2012:0579:0005



Daisy, #1
Second Flora
 1978
 colour print, silver dye bleach process
 (Cibachrome)
 Image/Overall: 35.7 x 28 cm
 2012:0579:0006



Daisy, #3
Second Flora
 1978
 toned gelatin silver print with collage
 elements
 Image/Overall: 35.5 x 28 cm
 2012:0579:0007



Ivy
Second Flora
 1979
 colour print, silver dye bleach process
 (Cibachrome)
 Image/Overall: 36.1 x 28 cm
 2012:0579:0008



Daphne, #3
Second Flora
 1978-1979
 gelatin silver print with collage elements
 Image/Overall: 35.5 x 27.7 cm
 2012:0579:0009



Wisteria, #2
Second Flora
 1979

cyanotype with applied colour and collage elements

Image: 35.2 x 28 cm

2012:0579:0010



Wisteria, #1
Second Flora
 1979

colour print, chromogenic development process (Kodak Ektacolor)

Image/Overall: 35.6 x 28 cm

2012:0579:0011



Marigold
Second Flora
1979
cyanotype with collage elements
Image/Overall: 35.5 x 27.9 cm
2012:0579:0012



Blossom (variation)

Second Flora

1979

cyanotype with collage elements

Image/Overall: 35.5 x 28.3 cm

2012:0579:0013



Fern, #2
Second Flora
 1979
 colour print, silver dye bleach process
 (Cibachrome)
 Image: 35.7 x 27.8 cm
 2012:0579:0014



Fern, #1
Second Flora
 1979
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image/Overall: 35.8 x 28 cm
 2012:0579:0015



Hazel, #1
Second Flora
 1979
 colour print, silver dye bleach process
 (Cibachrome)
 Image/Overall: 35.3 x 27.8 cm
 2012:0579:0016



Hazel, #2
Second Flora
 1979
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image/Overall: 35.7 x 28 cm
 2012:0579:0017

c. Vegetable Locomotion

Produced in collaboration with Hollis Frampton in 1975, *Vegetable Locomotion* is Faller's most well-known series. The work addresses Eadweard Muybridge's *Animal Locomotion* publication by echoing the famous format in the publication of a grid with an object frozen in time in various states of motion. These grid-based images were then placed into strips to demonstrate the way the photographed object looks in motion. At the most basic level, this series explores the illustration of time by the plastic arts and the means in which they deceive the viewer. By repetitively repositioning inanimate objects against a grid background layout, Faller and Frampton raise our awareness of the ease with which reality can be distorted. This comic re-examination alludes to classic photographic series that were produced to apply photography in scientific study. Frampton was extremely interested in Muybridge's representations and addressed his aesthetics in several essays, such as, "Inclusions in History / Segments of Eternity,"⁷⁹ "For A Metahistory of Film: Common place Notes and Hypotheses,"⁸⁰ and "Eadweard Muybridge: Fragments of a Tesseract."⁸¹

In a lecture Faller gave at Princeton University, she highlighted the importance of the titles of the photographs to the meaning of the work. First she clarified that "var." found in the work titles stands for varietal or varieties, and not variations. The numbers in the titles, though unconventional, are important because they speak to Muybridge's plate numbers.⁸² The final image in the series, for example, is titled, "782. Apple Advancing [var. 'Northern Spy']," one plate more than Muybridge had produced. This series was produced as a series of sixteen, the numbers in the titles ascend but they do not do so in a pattern.

Eastman House holds several components of *Vegetable Locomotion* that collectively display the range of Faller and Frampton's creative process. In 1976, Eastman House purchased a complete series of gelatin silver prints from Visual Studies Workshop, Rochester, New York. Faller's 2012 gift included the constructed negative layouts that Faller and Frampton created to produce the prints; these constructions are formed by fixing the negative enlargements onto a black backing with red tape. In relation to these objects, Faller also donated four snapshots that

⁷⁹ Hollis Frampton, "Inclusions in History / Segments of Eternity," *Artforum*, 13:2, October 1974, 39-50.

⁸⁰ Hollis Frampton, "For A Metahistory of Film: Commonplace Notes and Hypotheses," *Artforum*, 10:1, September 1971, 32-35.

⁸¹ Hollis Frampton, "Eadweard Muybridge: Fragments of a Tesseract," *Artforum*, 11:7, March 1973, 43-52.

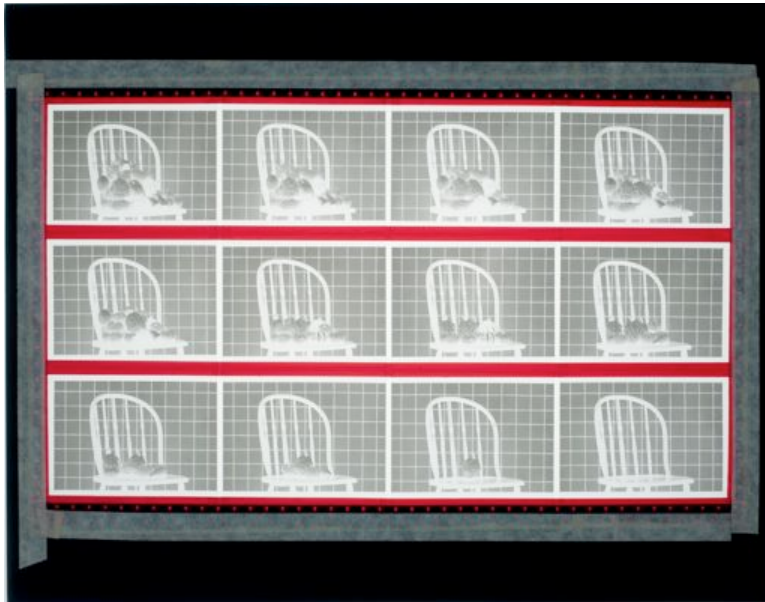
⁸² Marion Faller, "Gloria! The Legacy of Hollis Frampton," lecture, Princeton University Film Conference, Princeton, New Jersey, November 5, 2004.

her son, Will Jr. Faller, captured from the vegetable sets; and a napkin with an olive undergoing “locomotion.” The donation included a number of films relating to the series, all of which are now in the Moving Image Department.

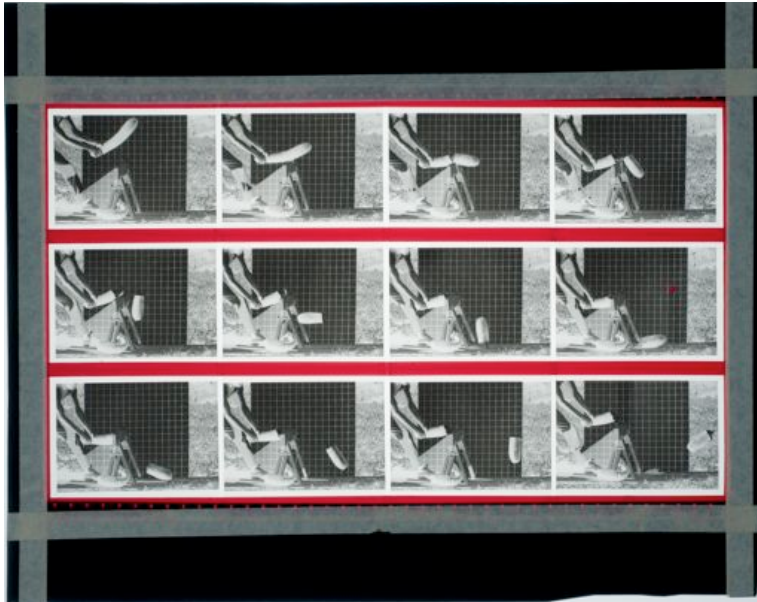
Prints from *Vegetable Locomotion* may also be found in the holdings of Addison Gallery of American Art, Phillips Academy in Andover, Massachusetts; Albright-Knox Art Gallery in Buffalo, New York; Carnegie Institute Museum of Art in Pittsburgh, Pennsylvania; Colorado Collection, CU Art Galleries, University of Colorado at Boulder in Boulder, Colorado; Museum of Fine Arts in Houston, Texas; and Walker Art Center in Minneapolis, Minnesota.

Catalogue Records and Images:

All of the photographs in this catalogue were made by Marion Faller, except those explicitly noted. The titles of the prints are listed followed by the series title, which appears in italics. In her 2012 donation requests, Faller stated that she wanted all materials related to *Vegetable Locomotion* to be dated 1975. The dates reflect the period of time in which Faller and Frampton made the photographs for the series. The image size represents the picture area produced by the collaged negative enlargements printed on plastic strips. "Overall" size represents the size of the entire object, including border area of the object, in this case the black paper glued to the negatives that does not contain pictorial information. The Eastman House catalogue number appears at the bottom of each record. All image rights belong to the Estate of Marion Faller.



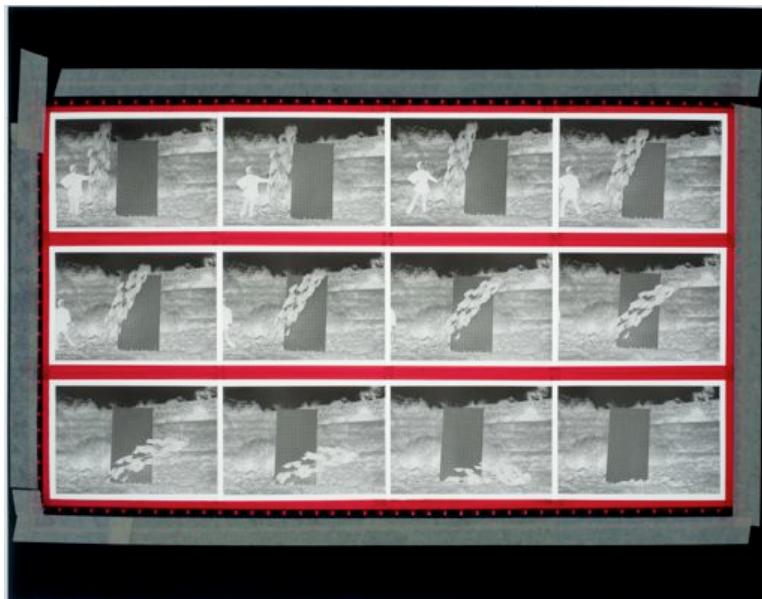
Marion Faller & Hollis Frampton
14. Gourds Vanishing [var.
'Mixed Ornamental']
Vegetable Locomotion
1975
gelatin silver negative
Image: 19.5 x 32.2 cm
Overall: 28 x 36.1 cm
2012:0575:0001



Marion Faller & Hollis Frampton
33. Zucchini Squash
Encountering Sawhorse [var.
'Dread']

Vegetable Locomotion
1975

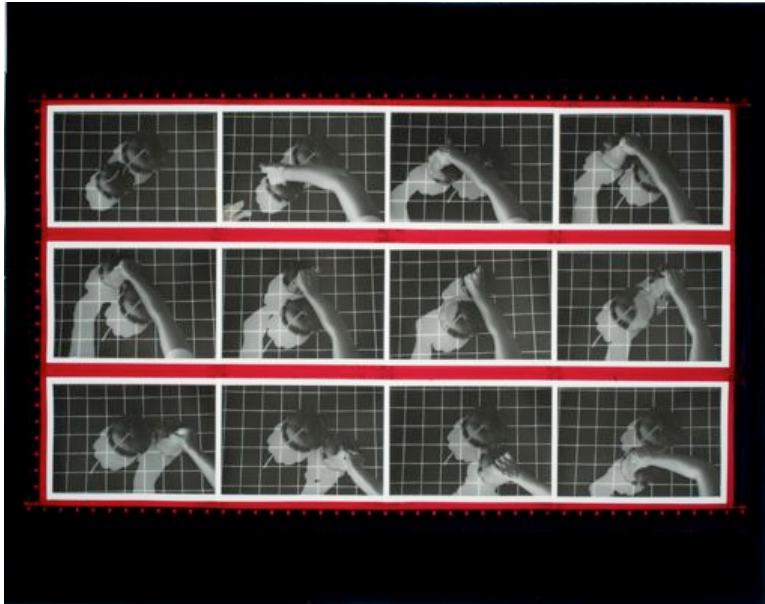
gelatin silver negative
Image: 19.5 x 32.3 cm
Overall: 27.9 x 35.4 cm
2012:0575:0002



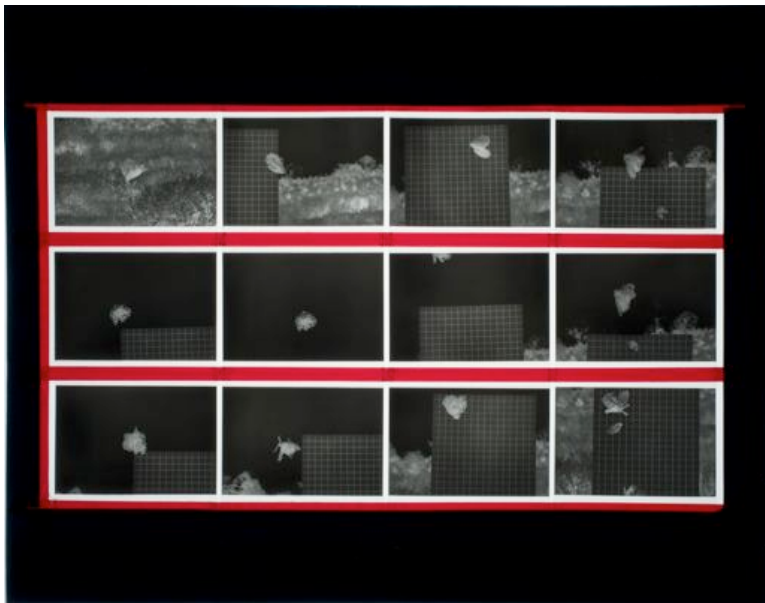
Marion Faller & Hollis Frampton
39. Sunflower Reclining [var.
'Mammoth Russian']

Vegetable Locomotion
1975

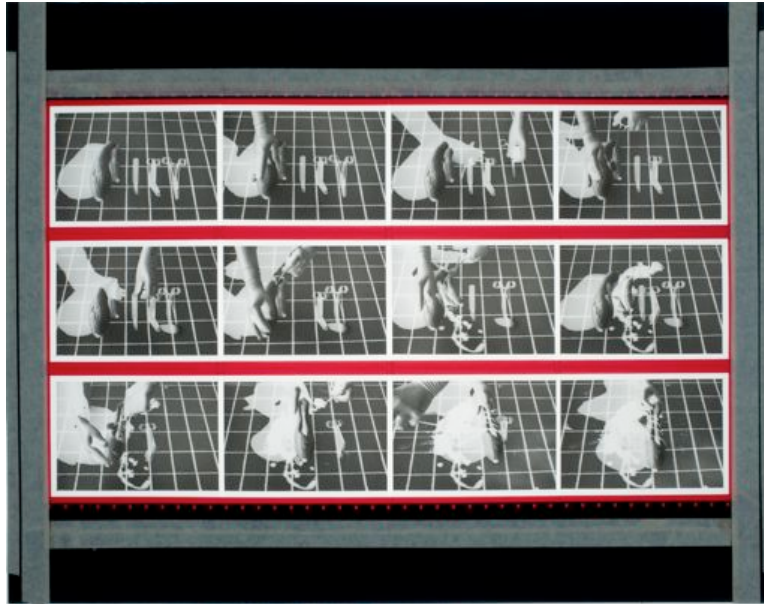
gelatin silver negative
Image: 19.7 x 32.3 cm
Overall: 27.9 x 36.1 cm
2012:0575:0003



Marion Faller & Hollis Frampton
121. Scallop Squash Revolving
[var. 'Patty Pan']
Vegetable Locomotion
1975
gelatin silver negative
Image: 18.8 x 32.3 cm
Overall: 27.9 x 35.6 cm
2012:0575:0004



Marion Faller & Hollis Frampton
260. Savoy Cabbage Flying [var.
'Chieftain']
Vegetable Locomotion
1975
gelatin silver negative
Image: 19.4 x 32.1 cm
Overall: 27.9 x 36.1 cm
2012:0575:0005



Marion Faller & Hollis Frampton
357. Summer Squash Undergoing
Surgery [var. 'Yellow
Straightneck']

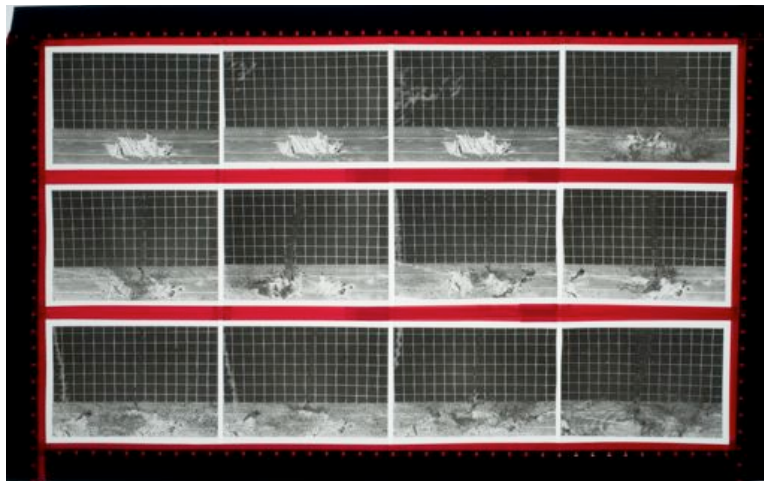
Vegetable Locomotion
1975

gelatin silver negative

Image: 19.2 x 32.4 cm

Overall: 27.9 x 36.1 cm

2012:0575:0006



Marion Faller & Hollis Frampton
481. Mature Radishes Bathing
[var. 'Black Spanish']

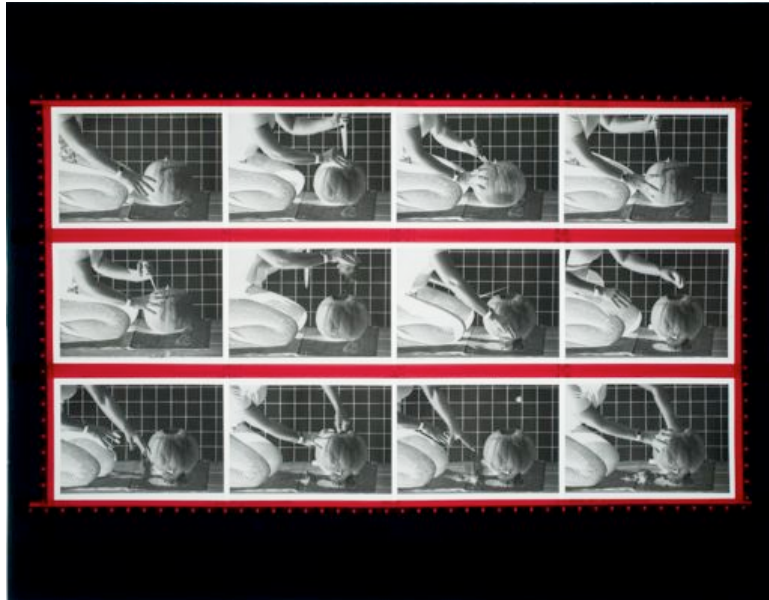
Vegetable Locomotion
1975

gelatin silver negative

Image: 19 x 31.5 cm

Overall: 22 x 35.1 cm

2012:0575:0007



Marion Faller & Hollis Frampton
482. Pumpkin Emptying [var.
'Cinderella']

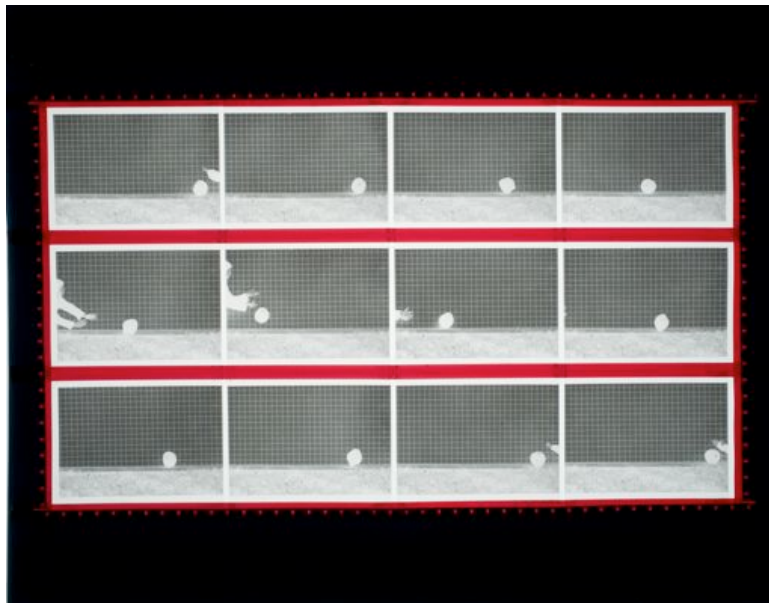
Vegetable Locomotion
1975

gelatin silver negative

Image: 19.2 x 32.2 cm

Overall: 28 x 36.1 cm

2012:0575:0008



Marion Faller & Hollis Frampton
484. Winter Squash Vacillating
[var. 'True Hubbard']

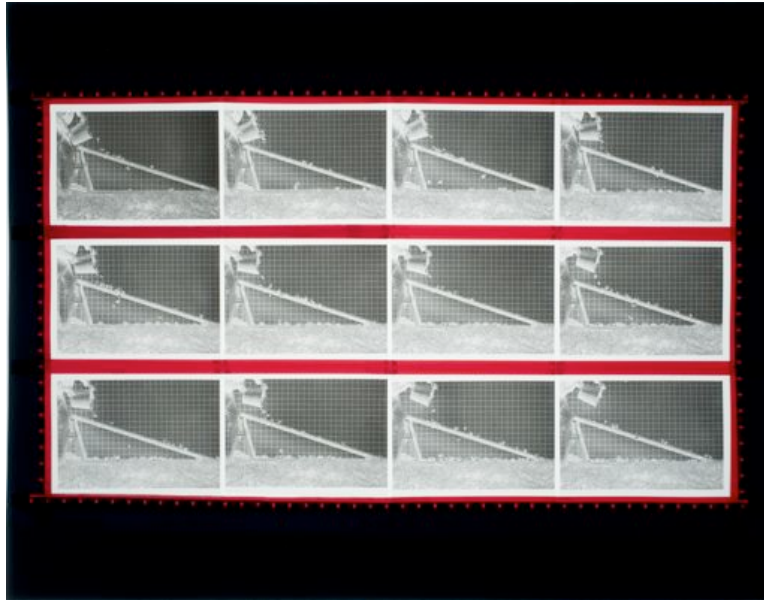
Vegetable Locomotion
1975

gelatin silver negative

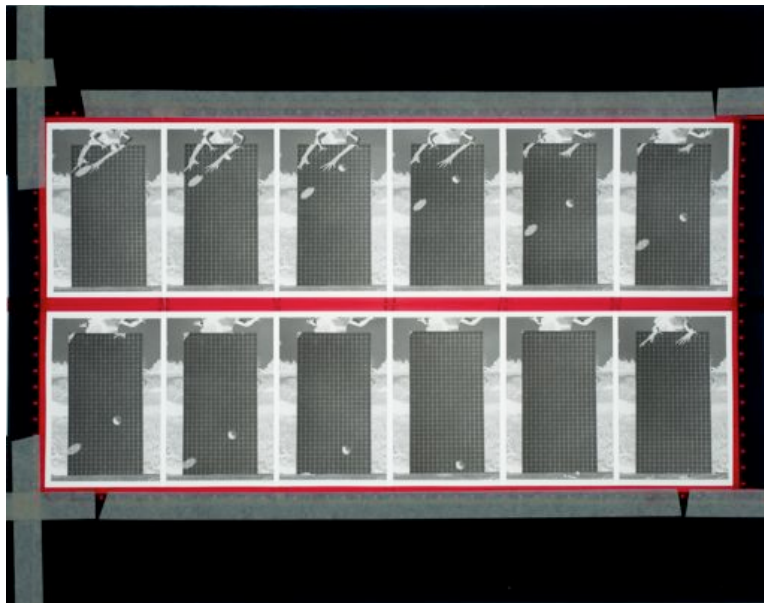
Image: 19.5 x 32.5 cm

Overall: 28 x 36.1 cm

2012:0575:0009



Marion Faller & Hollis Frampton
 519. Tomatoes Descending a
 Ramp [var. 'Roma']
Vegetable Locomotion
 1975
 gelatin silver negative
 Image: 18.8 x 32.5 cm
 Overall: 27.9 x 36.1 cm
 2012:0575:0010



Marion Faller & Hollis Frampton
 537. Watermelon Falling [var.
 'New Hampshire Midget']
Vegetable Locomotion
 1975
 gelatin silver negative
 Image: 17.4 x 32.3 cm
 Overall: 27.9 x 36 cm
 2012:0575:0011



Marion Faller & Hollis Frampton
601. Sweet Corn Disrobing [var.
'Early Sunglow']

Vegetable Locomotion
1975

gelatin silver negative

Image: 18.8 x 32.3 cm

Overall: 27.9 x 36 cm

2012:0575:0012



Marion Faller & Hollis Frampton
605. Dill Bundling [var. 'Rural
Splendor']

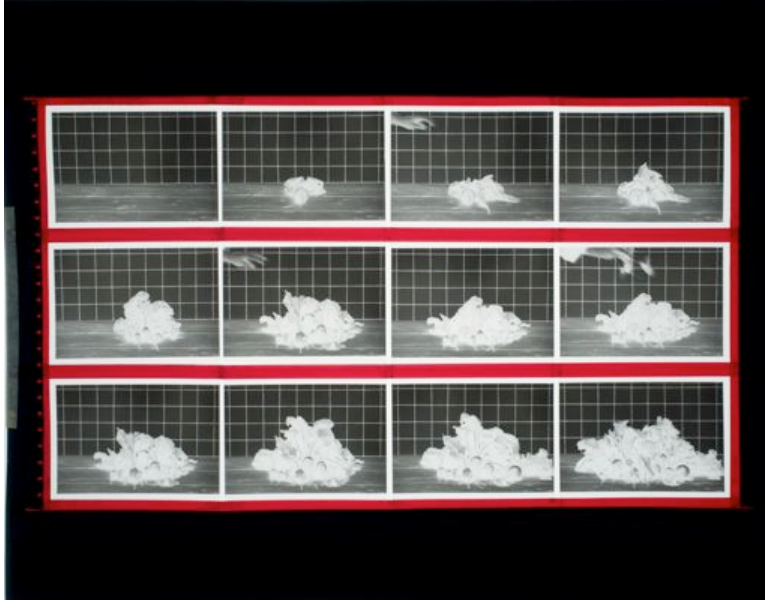
Vegetable Locomotion
1975

gelatin silver negative

Image: 18.5 x 32.4 cm

Overall: 27.9 x 36 cm

2012:0575:0013



Marion Faller & Hollis Frampton
668. Beets Assembling [var.
'Detroit Dark Red']
Vegetable Locomotion
1975
gelatin silver negative
Image: 18.9 x 32.5 cm
Overall: 22 x 35.1 cm
2012:0575:0014

d. False Impressions

In 1971, Faller and Frampton produced *False Impressions*. The work critiques the blind acceptance of photography's uses found in our daily lives. Through these collages, the two artists project their dilemmas and concerns, constructing and deconstructing the commercial uses of photography. Their choice of electrostatic prints as the series medium was likely made to allow them to suggest the proliferation of reproduced images. It also allowed them to stress certain questionable elements in propagated visual data, such as the exaggerated size and colour. As with their other collaborative work, this series requires knowledge of the accepted historical narrative of photography, and popular culture of the sixties and seventies. The titles often make puns to draw attention to specific items within the frame, subtly guiding the viewer to unpacking these loaded constructions.

False Impressions is a series of twenty-one colour electrostatic prints. This series is an example of the adoption of a photocopier, a commercial device utilized in the 1970s to produce artistic images. It allowed them to make multiple copies of their work quickly and inexpensively. The process of generating art with this machine also allowed artists to disseminate their work to a wider audience while at the same time breaking from the traditional use of photocopiers. Editions of artworks produced on these industrial devices grounded them in the world of commodities, reversing the established notions of a photocopy as an object with no aura. *False Impressions* was produced in an edition of fourteen.

Faller's gift to Eastman House was composed of a complete edition of *False Impressions*. The twenty-one prints on legal sized paper are all indicated as '8/14' on the print verso. All works were donated unmounted.

Prints from *False Impressions* can also be found in the holdings of Light Work, Syracuse University in Syracuse, New York, and Walker Art Center in Minneapolis, Minnesota.

Catalogue Records and Images:

All of the photographs in this catalogue were made by Marion Faller, except those explicitly noted. The titles of the prints are listed followed by the series title, which appears in italics. The dates in *False Impressions* reflect the period of time in which Faller and Frampton produced the series. The image size represents the picture area of the print. As all the objects in this series were printed full bleed, the “image” size is also the “overall” size of the paper. The Eastman House catalogue number appears at the bottom of each record. All image rights belong to the Estate of Marion Faller.



Marion Faller & Hollis Frampton
From the Virgin Mary's family album
False Impressions
1979
electrostatic (colour Xerox) print
Image: 35.6 x 21.6 cm
2012:0577:0001



Marion Faller & Hollis Frampton
Uncle Rudy at the fourth cervical vertebra
False Impressions
1979
electrostatic (colour Xerox) print
Image: 35.6 x 21.7 cm
2012:0577:0002



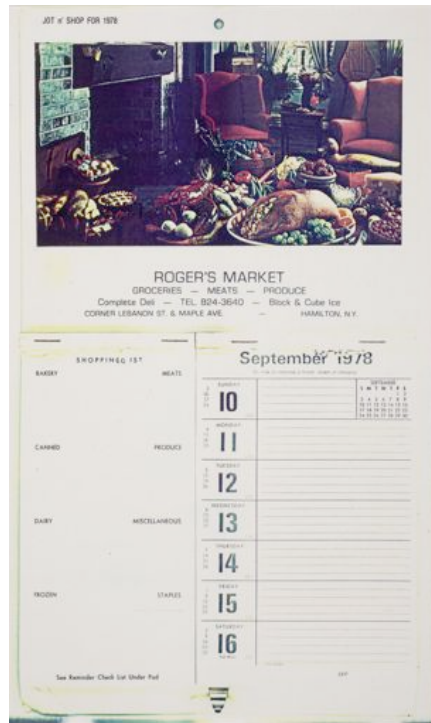
Marion Faller & Hollis Frampton
Two exemplary applications of applied
color
False Impressions
1979
electrostatic (colour Xerox) print
Image: 35.7 x 21.6 cm
2012:0577:0003



Marion Faller & Hollis Frampton
Your eyes are much bigger than your
stomach
False Impressions
1979
electrostatic (colour Xerox) print
Image: 35.6 x 21.6 cm
2012:0577:0004



Marion Faller & Hollis Frampton
 To a Young Bride
False Impressions
 1979
 electrostatic (colour Xerox) print
 Image: 35.5 x 21.5 cm
 2012:0577:0005



Marion Faller & Hollis Frampton
 Still life with living room
False Impressions
 1979
 electrostatic (colour Xerox) print
 Image: 35.5 x 21.6 cm
 2012:0577:0006



Marion Faller & Hollis Frampton
19 spare-time drinking projects
False Impressions
1979
electrostatic (colour Xerox) print
Image: 35.5 x 21.5 cm
2012:0577:0007



Marion Faller & Hollis Frampton
More than we needed to know
False Impressions
1979
electrostatic (colour Xerox) print
Image: 35.5 x 21.5 cm
2012:0577:0008



Marion Faller & Hollis Frampton
 If Muybridge were alive today, he'd turn
 over in his grave
False Impressions
 1979
 electrostatic (colour Xerox) print
 Image: 35.5 x 21.5 cm
 2012:0577:0009



Marion Faller & Hollis Frampton
 Which one is the professional golfer?
 Hint: check the follow through
False Impressions
 1979
 electrostatic (colour Xerox) print
 Image: 35.5 x 21.6 cm
 2012:0577:0010



Marion Faller & Hollis Frampton
A general theory of reversed photographic
influence
False Impressions
1979
electrostatic (colour Xerox) print
Image: 35.6 x 21.6 cm
2012:0577:0011



Marion Faller & Hollis Frampton
An early practitioner
False Impressions
1979
electrostatic (colour Xerox) print
Image: 35.4 x 21.5 cm
2012:0577:0012



Marion Faller & Hollis Frampton

Toad Tower

False Impressions

1979

electrostatic (colour Xerox) print

Image: 21.6 x 35.5 cm

2012:0577:0013

GENESIS

A new portfolio of 50 Hellogravures made in France from 30 photographs black and white by Lucien CLERGUE, including an original silver print, proofed, numbered and signed by the author in a limited edition of 150. French poetry by Saint John PERSE, Nobel Prize 1960, with English translation.

Lucien CLERGUE, born in Arles, France, in 1934, is taking photographs since the age of 14. More than 100 exhibitions all around the world, 14 books, 15 short movies, 2 special for TV. (Picasso : War, Love and Peace). His work was first introduced in U.S. by the late Edward STEICHEN in 1961 at the Museum of Modern Art New York. Since that, CLERGUE's work has been exhibited in famous places like ART INSTITUTE MUSEUM, Chicago ; WORCESTER ART MUSEUM, Worcester Mass. ; GEORGE EASTMAN HOUSE, Rochester ; BALTIMORE MUSEUM, Baltimore, etc. and collected by the Museum of Modern Art and Metropolitan Museum of Art, New York ; Philadelphia Museum of Art, Phila. ; the Art Institute Museum, Chicago ; Smithsonian Institute, Washington D.C. ; and others. Private galleries such as Wilkin Gallery, New York ; Jacques Baruch Gallery, Chicago ; Little Gallery, Philadelphia ; Galerie Moderne at Bruttano's New York and Washington have been also showing original Clergue's print on their walls.

Forthcoming american season for Mr Clergue will be :
 Aug-Sept. 1974 : One Man Show, Jacques Baruch Gallery, Chicago
 September 1974 : Portfolio of 6 pages on GENESIS, in : PHOTOGRAPHY ANNUAL 1975
 January 1975 : Portfolio in : CAMERA 35
 February 1975 : One Man Show, French Institute Gallery, New York
 August 1975 : Workshop on the Snake, Yosemite National Park.

But meantime, Clergue's work will be also scheduled in JERUSALEM (Israel Museum, sept.-oct. 1974) ; KUNSTMUSEUM (Darm, Germany, sept.-oct. 1974) ; FOTOKINA (Köln, sept.-oct. 1974) ; BARCELONA (Galeria Specimen, April 1975) ; TEL AVIV (Museum of Art).

This limited edition is the result of 10 years of work. The selection of 30 photographs, 28 naked female and 22 landscapes, is the best of master Clergue's work. Beautifully reproduced on heavy paper (size : 19.5 x 13.5 for double print, 10 x 13.5 for single) mounted on hand made rag paper (size 15 x 22).


from ARCHES JOURNAL, the portfolio is presented in an original box covered with a silk screen made from an original photograph of sand. Copies of this limited edition have been already purchased by : National Gallery (Ottawa) ; Metropolitan Museum, New York ; Library of Congress, Washington D.C. ; Bibliothèque Nationale Paris ; Royal Library, Bruxelles ; Museum Strydom, Arnhem.

Two different choices are offered :


Section C (number 1 to 50 at 400 dollars) includes :
 All 50 hellogravures mounted, plus original silver print mounted, numbered and signed, in the original box plus a complete suite of the 30 hellogravures on heaviest paper unmounted but all signed by the author and presented under an original cover made with the negative silkscreen of the original box. The poet Saint John Perse has been signing the page reproducing his hand writing.
 (Note : only few copies available).

Section D (number 51 to 150 at 240 dollars) includes :
 All 50 hellogravures mounted plus original silver print mounted, signed and numbered in the original box covered with silkscreen.
 Both presentations are completed with a booklet of English translation. THE VERSO OF THIS ANNOUNCEMENT REPRODUCE HALF OF A DOUBLE PAGE HELLOGRAVURE ON THE REAL PAPER.

Orders must be sent with check enclosed to :
 Atelier LUCIEN CLERGUE, 17, Rue A. Briand, 13032 ARLES FRANCE.
 Additional postage : 15 dollars by surface mail, 40 dollars by air.



Section D silver

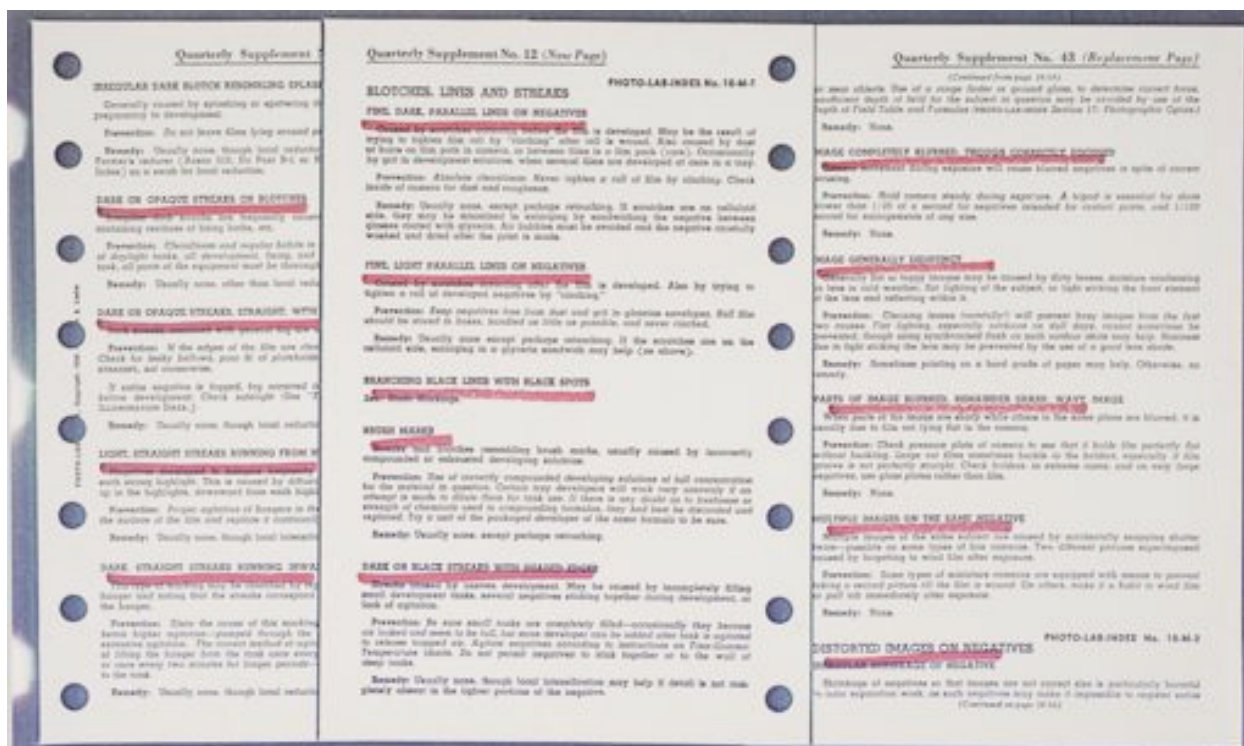


Back of section C

Marion Faller & Hollis Frampton
 Somehow it loses something in translation
False Impressions
 1979
 electrostatic (colour Xerox) print
 Image: 21.6 x 35.5 cm
 2012:0577:0014



Marion Faller & Hollis Frampton
A Sinister Subplot
False Impressions
1979
electrostatic (colour Xerox) print
Image: 21.5 x 35.4 cm
2012:0577:0015



Marion Faller & Hollis Frampton
 Out, damned spot out, I say
False Impressions
 1979
 electrostatic (colour Xerox) print
 Image: 21.6 x 35.6 cm
 2012:0577:0016



Marion Faller & Hollis Frampton
Souvenirs from the Dakotas
False Impressions
1979
electrostatic (colour Xerox) print
Image: 21.6 x 35.5 cm
2012:0577:0017



Marion Faller & Hollis Frampton

Pat Clancy says the people who design these ads just graduated from Pratt & have been following the art world pretty closely

False Impressions

1979

electrostatic (colour Xerox) print

Image: 21.5 x 35.5 cm

2012:0577:0018



Marion Faller & Hollis Frampton

False Impressions

Then Mother Hubbard tried closing her cupboard...

1979

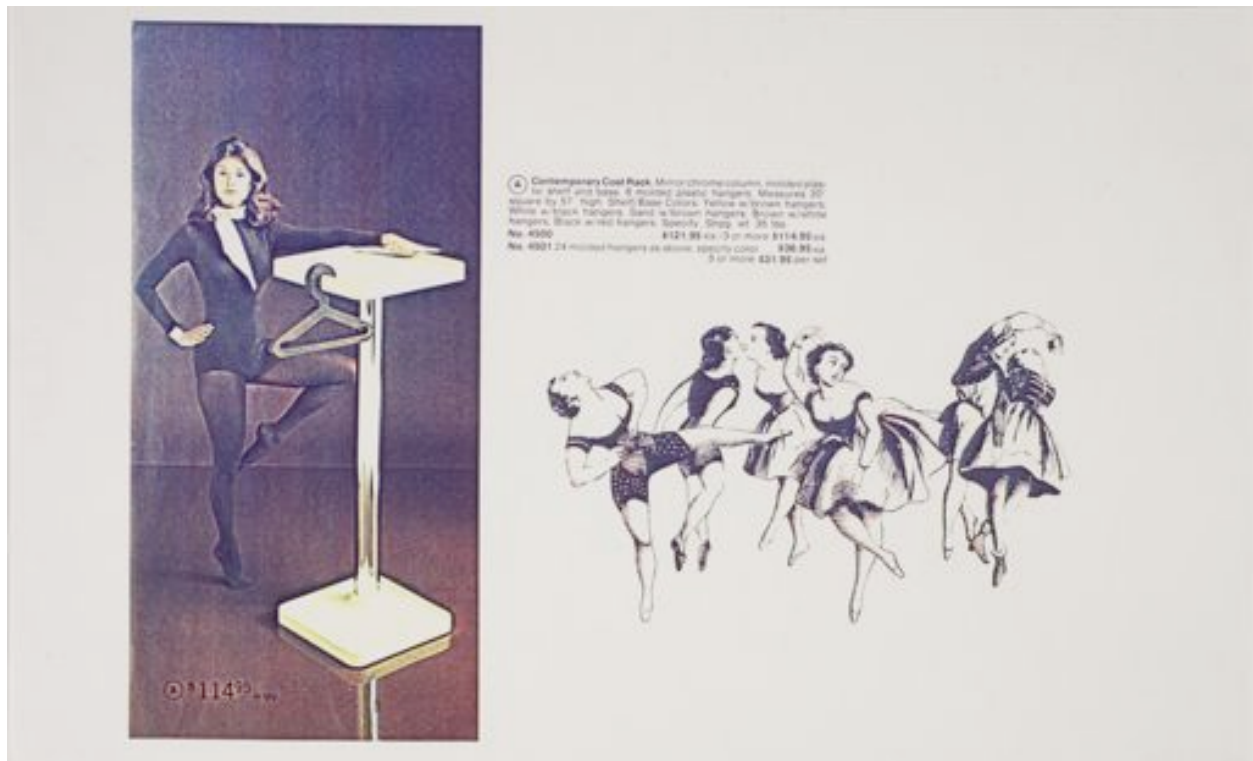
electrostatic (colour Xerox) print

Image: 21.7 x 35.5 cm

2012:0577:0019



Marion Faller & Hollis Frampton
 The conquest of culture and nature
False Impressions
 1979
 electrostatic (colour Xerox) print
 Image: 21.5 x 35.5 cm
 2012:0577:0020



Marion Faller & Hollis Frampton
 How shall we know the dancer from the coat rack
False Impressions
 1979
 electrostatic (colour Xerox) print
 Image: 21.6 x 35.5 cm
 2012:0577:0021

e. Time Capsule

In *Time Capsule*, Faller produced a new way of considering discarded objects. In this series, she offered a reflection on the intimate experience of motherhood. Faller photographed the contents of her son's Will's pockets between 1979 and 1981, creating a document of his life between the ages of 12 and 14. While all these images produce an interesting perspective on Will and Marion, they are successful because of their quantity and groupings. By isolating the objects on a grey background, Faller highlights their affinities, similarities, and contrasts. The staging of these objects makes her artistic choices clear. The scope of the project would suggest a linear timeline, or a regular temporal fragment; however, the series actually contains large gaps of several months and has no pattern. At times, several photographs in the series were produced on the same day.

In a CEPA gallery exhibition announcement Faller wrote the following:

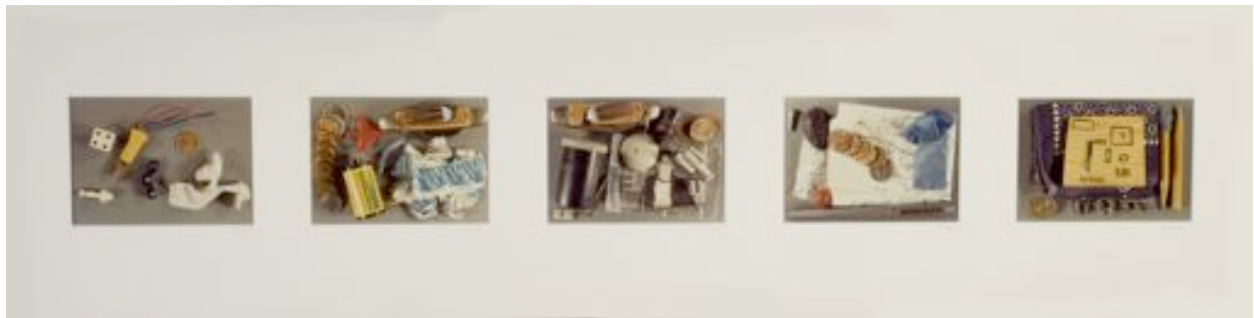
“These photographs are color still lives of the contents of my son's pockets as they were emptied on laundry day. The first picture was made in 1979 when he was nearly 12; the photographing continued for over two years. Due to a combination of circumstance and intention, I waited until this year to print the negatives and re-examine this TIME CAPSULE.”⁸³

Faller printed each photograph as a five by seven image on chromogenic paper and then mounted them in panels, grouped in fives. She wrote the date each photograph was captured on the window mat panels. The 2012 gift to Eastman House includes a total of one-hundred and ten prints photo-cornered in sets of five in twenty-two window mats. Each of the sets has at least one print embossed with Faller's name. Upon Faller's donation of this work to the museum, she stated that this was the only complete set she had printed.

⁸³ Marion Faller, “CEPA On Exhibit,” CEPA gallery, July 6 - August 2, 1985.

Catalogue Records and Images:

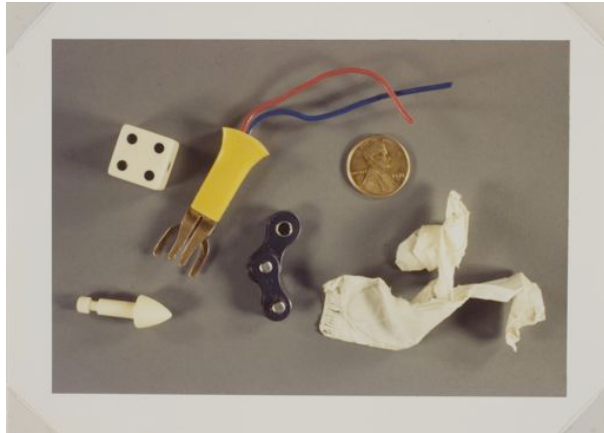
All of the photographs in this catalogue were made by Marion Faller, except those explicitly noted. The titles of the prints are listed followed by the series title, which appears in italics. In the case of *Time Capsule* all photographs should be titled with the series title; titles given to the records in this series reflect the dates with which Faller identified the images on the window mats and should only be used as descriptive titles, not official titles. The series production dates are 1979-1985. The dates reflected in records are the periods of time in which Faller exposed photographs for the series. The official date for the work is 1985. The image size represents the pictorial area of the print. “Overall” size represents the total size of the photographic paper. The catalogue records in this section begin with a photograph of the works as gathered by Faller in window mats, then provide individual photograph records. The Eastman House catalogue number appears at the bottom of each record. All image rights belong to the Estate of Marion Faller.



Time Capsule

Mat: 25.5 x 101.9 cm

2012:0581:0001 – 2012:0581:0005



5/5/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.5 x 15.1 cm

Overall: 12.9 x 17.5 cm

2012:0581:0001



5/?/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15.1 cm

Overall: 13 x 17.5 cm

2012:0581:0002



5/15/79
Time Capsule
 1979
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.4 x 15.1 cm
 Overall: 12.9 x 17.8 cm
 2012:0581:0003



5/20/79
Time Capsule
 1979
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.5 x 15.1 cm
 Overall: 13 x 17.7 cm
 2012:0581:0004



5/24/79
Time Capsule
 1979
 Mounted, colour print, chromogenic
 development process Kodak Ektacolor
 Image: 10.5 x 15.1 cm
 Overall: 12.7 x 17.7 cm
 Mount: 25.5 x 101.9 cm
 2012:0581:0005



Time Capsule

Mat: 25.2 x 101.4 cm

2012:0581:0006 – 2012:0581:0010



5/24/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 14.7 cm

Overall: 12.8 x 17.8 cm

2012:0581:0006



5/24/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 14.7 cm

Overall: 12.7 x 17.7 cm

2012:0581:0007



5/30/79

Time Capsule

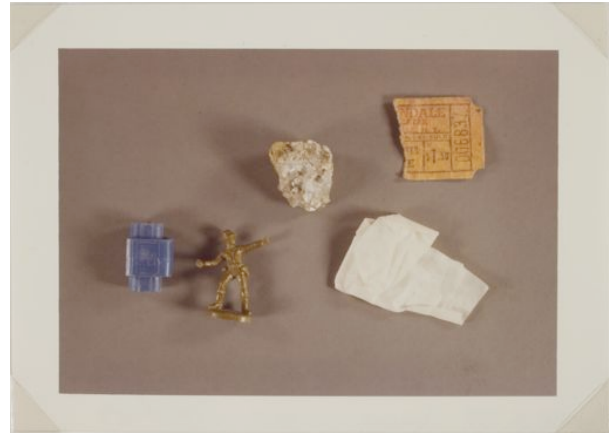
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 14.8 cm

Overall: 12.6 x 17.7 cm

2012:0581:0008



6/3/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 14.7 cm

Overall: 12.7 x 17.6 cm

2012:0581:0009



6/4/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 14.7 cm

Overall: 12.7 x 17.6 cm

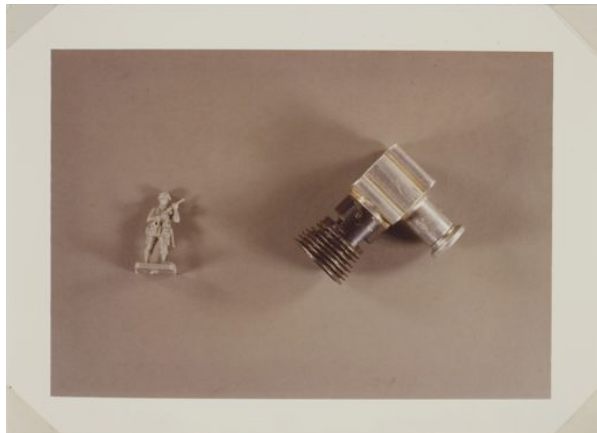
2012:0581:0010



Time Capsule

Mat: 25.1 x 101.4 cm

2012:0581:0011 – 2012:0581:0015



6/6/79

Time Capsule

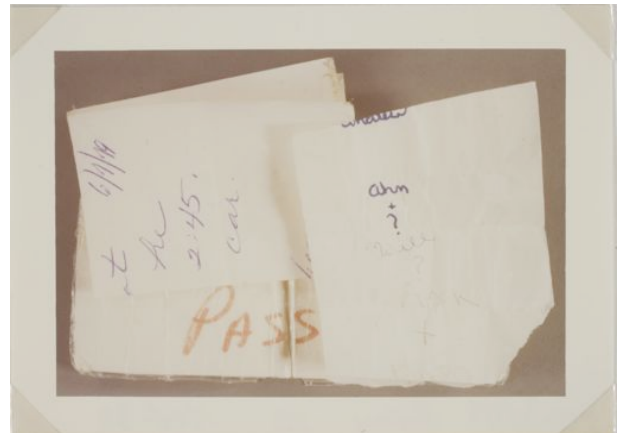
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 14.7 cm

Overall: 12.6 x 17.7 cm

2012:0581:0011



6/8/79

Time Capsule

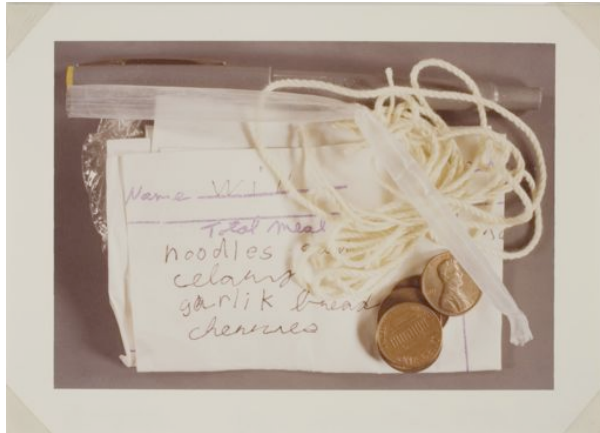
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15.1 cm

Overall: 12.6 x 17.8 cm

2012:0581:0012



6/9/79
Time Capsule
 1979
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.3 x 14.7 cm
 Overall: 12.7 x 17.7 cm
 2012:0581:0013



6/9/79
Time Capsule
 1979
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.1 x 15 cm
 Overall: 12.8 x 17.7 cm
 2012:0581:0014



6/15/79
Time Capsule
 1979
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.4 x 15 cm
 Overall: 12.5 x 17.6 cm
 2012:0581:0015



Time Capsule

Mat: 25.2 x 101.4 cm

2012:0581:0016 – 2012:0581:0020



6/15/79

Time Capsule

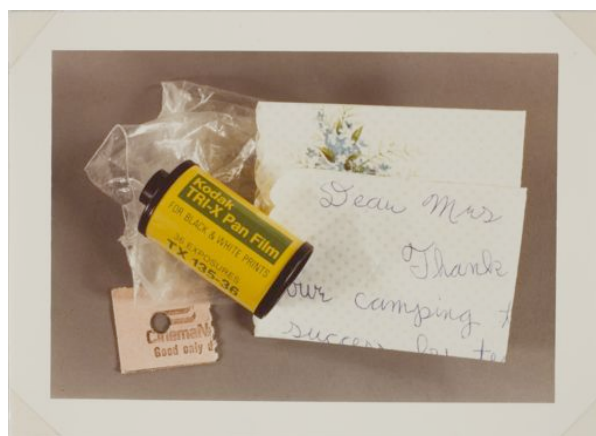
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.7 x 17.7 cm

2012:0581:0016



6/15/79

Time Capsule

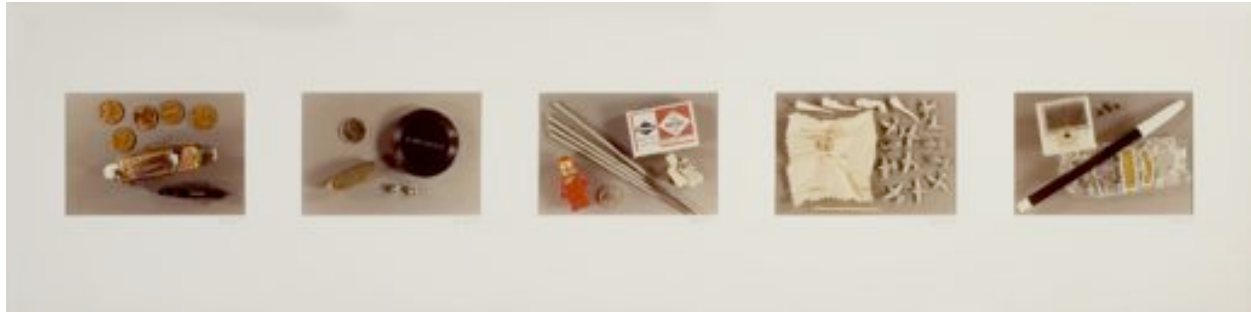
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.6 x 17.7 cm

2012:0581:0017



Time Capsule

Mat: 25.2 x 101.3 cm

2012:0581:0021 – 2012:0581:0025



6/22/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.6 x 17.7 cm

2012:0581:0021



6/?/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.5 x 17.7 cm

2012:0581:0022



7/7/79

Time Capsule

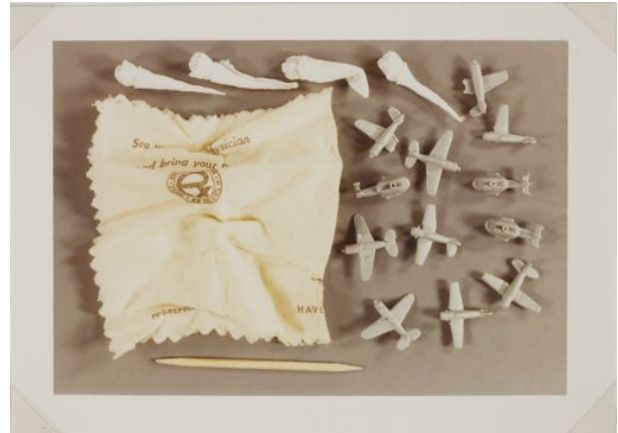
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.8 x 17.7 cm

2012:0581:0023



8/20/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15.1 cm

Overall: 12.7 x 17.7 cm

2012:0581:0024



8/26/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15.2 cm

Overall: 12.7 x 17.7 cm

2012:0581:0025



Time Capsule

Mat: 25.1 x 101.4 cm

2012:0581:0026 – 2012:0581:0030



9/1/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.6 x 17.8 cm

2012:0581:0026



9/?/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.7 x 17.6 cm

2012:0581:0027



9/8/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.7 cm

2012:0581:0028



9/8/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.6 cm

2012:0581:0029



9/8/79

Time Capsule

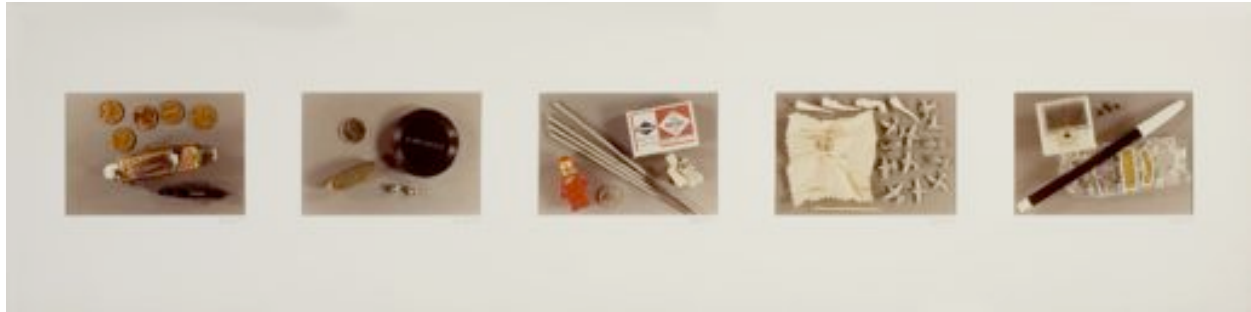
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.6 cm

2012:0581:0030



Time Capsule

Mat: 25.2 x 101.3 cm

2012:0581:0021 – 2012:0581:0025



6/22/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.6 x 17.7 cm

2012:0581:0021



6/?/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.5 x 17.7 cm

2012:0581:0022



7/7/79

Time Capsule

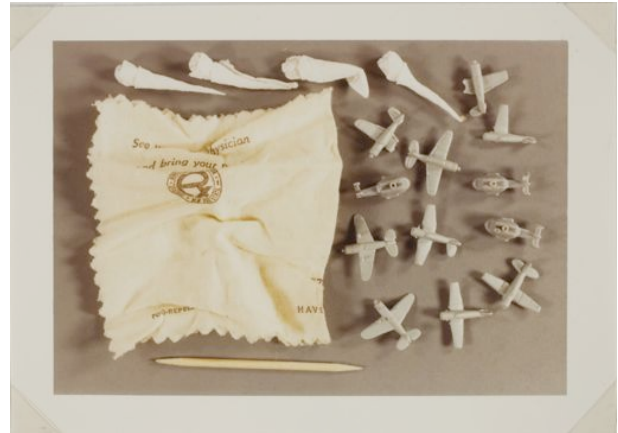
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.8 x 17.7 cm

2012:0581:0023



8/20/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15.1 cm

Overall: 12.7 x 17.7 cm

2012:0581:0024



8/26/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15.2 cm

Overall: 12.7 x 17.7 cm

2012:0581:0025



Time Capsule

Mat: 25.1 x 101.4 cm

2012:0581:0026 – 2012:0581:0030



9/1/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.6 x 17.8 cm

2012:0581:0026



9/?/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.7 x 17.6 cm

2012:0581:0027



9/8/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.7 cm

2012:0581:0028



9/8/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.6 cm

2012:0581:0029



9/8/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.6 cm

2012:0581:0030



Time Capsule

Mat: 25.1 x 101.4 cm

2012:0581:0031 - 2012:0581:0035



9/16/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.8 cm

2012:0581:0031



9/16/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.7 x 17.8 cm

2012:0581:0032



9/16/79
Time Capsule
 1979
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.2 x 14.9 cm
 Overall: 12.6 x 17.6 cm
 2012:0581:0033



9/16/79
Time Capsule
 1979
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.1 x 15 cm
 Overall: 12.7 x 17.7 cm
 2012:0581:0034



9/16/79
Time Capsule
 1979
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.2 x 15 cm
 Overall: 12.6 x 17.6 cm
 2012:0581:0035



Time Capsule

Mat: 25.3 x 101.2 cm

2012:0581:0036 - 2012:0581:0040



9/22/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.5 x 15.1 cm

Overall: 12.2 x 18 cm

2012:0581:0036



9/22/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.2 cm

2012:0581:0037



9/22/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.1 x 15 cm

Overall: 12.7 x 17.1 cm

2012:0581:0038



9/22/79

Time Capsule

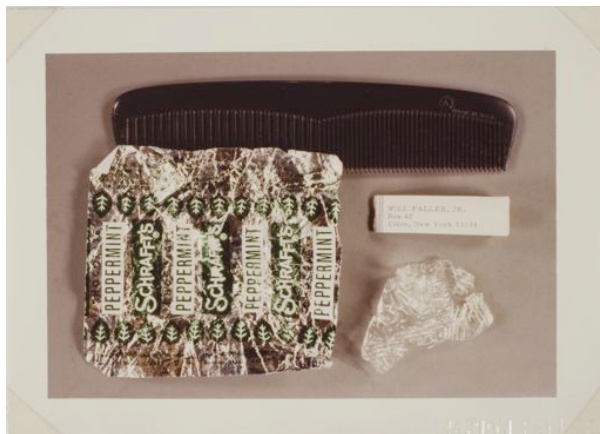
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.5 cm

2012:0581:0039



10/1/79

Time Capsule

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.1 x 15 cm

Overall: 12.6 x 17.6 cm

2012:0581:0040



Time Capsule

Mat: 25.3 x 101.3 cm

2012:0581:0041 - 2012:0581:0045



10/1/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.1 x 15 cm

Overall: 12.7 x 17.8 cm

2012:0581:0041



10/1/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15 cm

Overall: 12.8 x 17.5 cm

2012:0581:0042



Time Capsule

Mat: 25.5 x 101.3 cm

2012:0581:0046 - 2012:0581:0050



10/13/79

Time Capsule

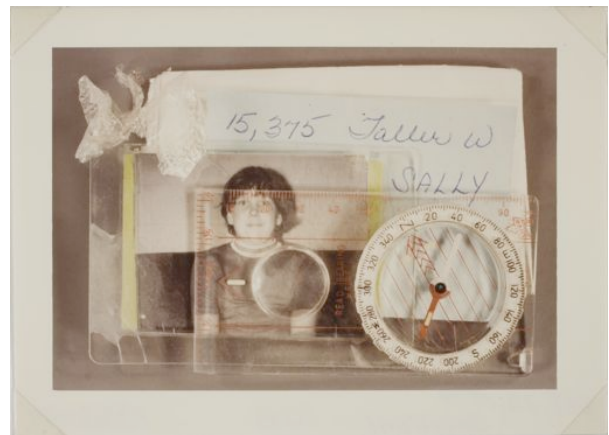
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.7 x 17.6 cm

2012:0581:0046



10/20/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.8 x 17.6 cm

2012:0581:0047



10/28/79

Time Capsule

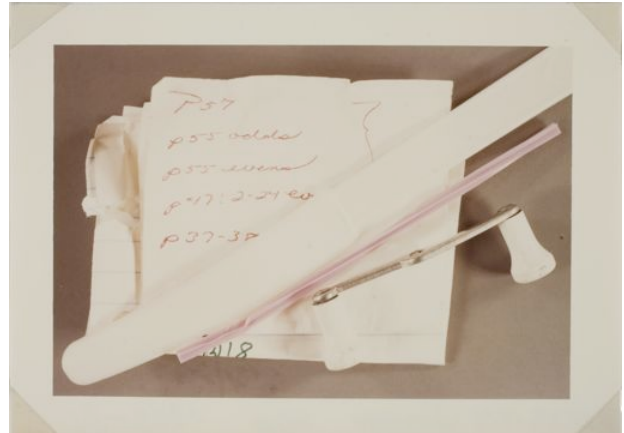
1979

colour print, chromogenic development process (Kodak Ektacolor)

Image: 10.1 x 15 cm

Overall: 12.3 x 17.5 cm

2012:0581:0048



10/28/79

Time Capsule

1979

colour print, chromogenic development process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.7 x 17.7 cm

2012:0581:0049



10/28/79

Time Capsule

1979

colour print, chromogenic development process (Kodak Ektacolor)

Image: 10.1 x 15 cm

Overall: 12.5 x 17.6 cm

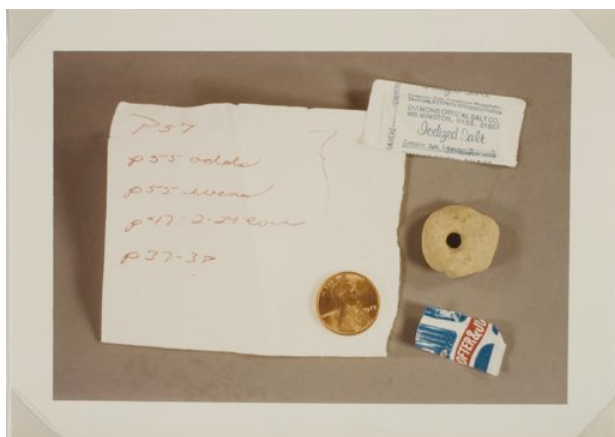
2012:0581:0050



Time Capsule

Mat: 25.2 x 101.5 cm

2012:0581:0051 - 2012:0581:0055



11/4/79

Time Capsule

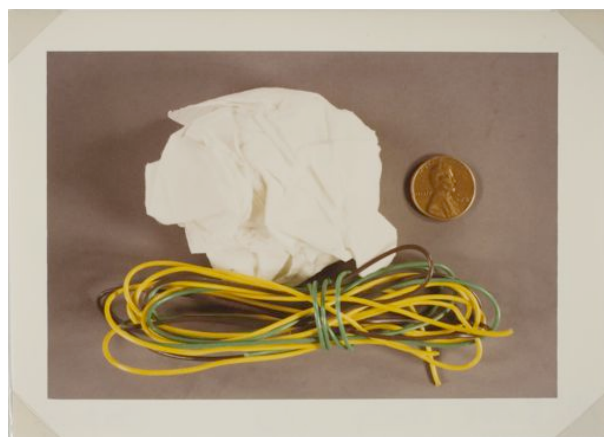
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 14.9 cm

Overall: 12.6 x 17.6 cm

2012:0581:0051



11/8/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.7 cm

2012:0581:0052



11/11/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.5 x 17.7 cm

2012:0581:0053



11/15/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.7 x 17.7 cm

2012:0581:0054



11/18/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 14.8 cm

Overall: 12.6 x 17.5 cm

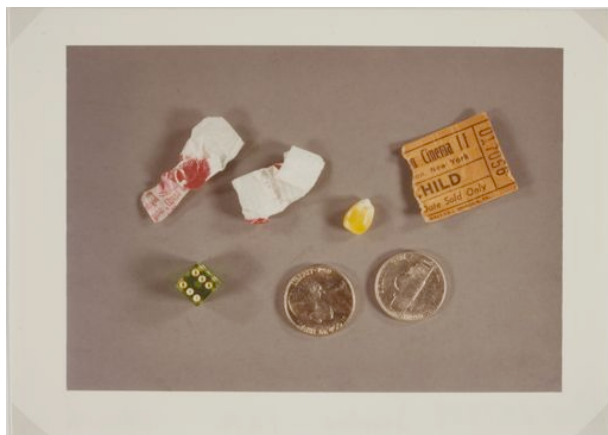
2012:0581:0055



Time Capsule

Mat: 25.2 x 101.2 cm

2012:0581:0056 - 2012:0581:0060



11/25/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 14.6 cm

Overall: 12.7 x 17.6 cm

2012:0581:0056



11/25/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 14.7 cm

Overall: 12.7 x 17.4 cm

2012:0581:0057



11/27/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 14.9 cm

Overall: 12.6 x 17.8 cm

2012:0581:0058



11/27/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15.1 cm

Overall: 12.7 x 17.8 cm

2012:0581:0059



12/2/79

Time Capsule

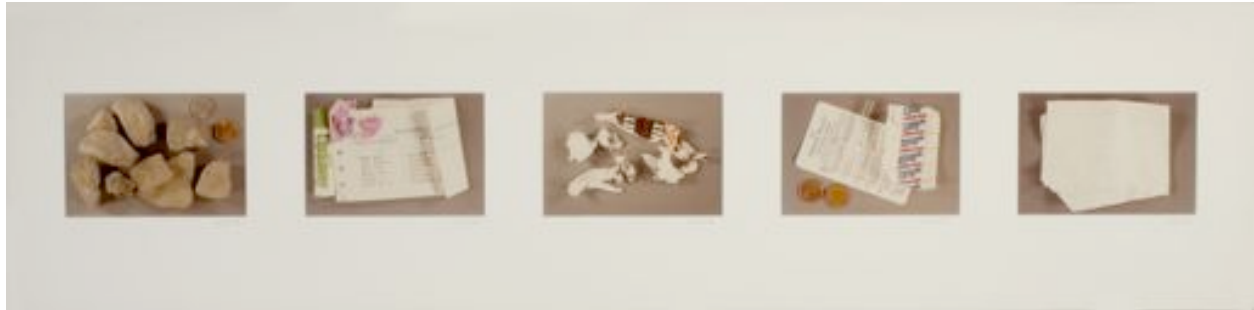
1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.7 x 17.6

2012:0581:0060



Time Capsule

Mat: 25.3 x 101.5 cm

2012:0581:0061 - 2012:0581:0065



12/9/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 14.7 cm

Overall: 12.6 x 17.5 cm

2012:0581:0061



12/?/79

Time Capsule

1979

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15 cm

Overall: 12.6 x 17.5 cm

2012:0581:0062



12/?/79

Time Capsule

1979

colour print, chromogenic development process (Kodak Ektacolor)

Image: 10.2 x 14.7 cm

Overall: 12.7 x 17.2 cm

2012:0581:0063



12/?/79

Time Capsule

1979

colour print, chromogenic development process (Kodak Ektacolor)

Image: 10.3 x 14.7 cm

Overall: 12.4 x 17.2 cm

2012:0581:0064



1/6/80

Time Capsule

1980

colour print, chromogenic development process (Kodak Ektacolor)

Image: 10.3 x 15 cm

Overall: 12.8 x 17.6 cm

2012:0581:0065



Time Capsule

Mat: 25.2 x 101.2 cm

2012:0581:0066 - 2012:0581:0070



1/?/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15 cm

Overall: 12.6 x 17.7 cm

2012:0581:0066



1/17/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

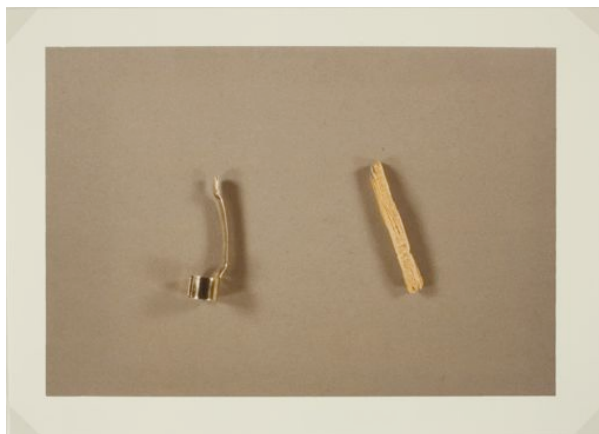
Image: 10.3 x 14.9 cm

Overall: 12.7 x 17.5 cm

2012:0581:0067



1/18/80
Time Capsule
 1980
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.3 x 15 cm
 Overall: 12.8 x 17.5 cm
 2012:0581:0068



1/20/80
Time Capsule
 1980
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.2 x 15 cm
 Overall: 12.6 x 17.8 cm
 2012:0581:0069



1/27/80
Time Capsule
 1980
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.3 x 14.9 cm
 Overall: 12.9 x 17.6 cm
 2012:0581:0070



Time Capsule

Mat: 25.4 x 101.1 cm

2012:0581:0071 - 2012:0581:0075



2/9/80

Time Capsule

1980

colour print, chromogenic development process (Kodak Ektacolor)

Image: 10.2 x 14.9 cm

Overall: 12.7 x 17.6 cm

2012:0581:0071



2/14/80

Time Capsule

1980

colour print, chromogenic development process (Kodak Ektacolor)

Image: 10.3 x 14.8 cm

Overall: 12.8 x 17.6 cm

2012:0581:0072



3/3/80

Time Capsule

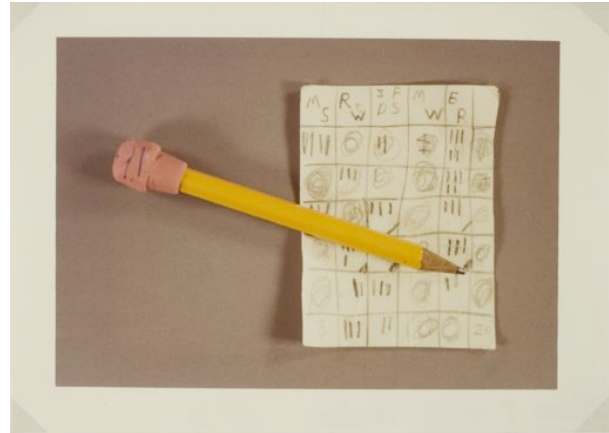
1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 14.8 cm

Overall: 12.8 x 17.8 cm

2012:0581:0073



3/7/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 14.8 cm

Overall: 12.8 x 17.8 cm

2012:0581:0074



3/14/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 14.7 cm

Overall: 12.6 x 17.5 cm

2012:0581:0075



Time Capsule

Mat: 25.2 x 101.2 cm

2012:0581:0076 - 2012:0581:0080



3/21/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 14.7 cm

Overall: 12.9 x 17.5 cm

2012:0581:0076



3/29/80

Time Capsule

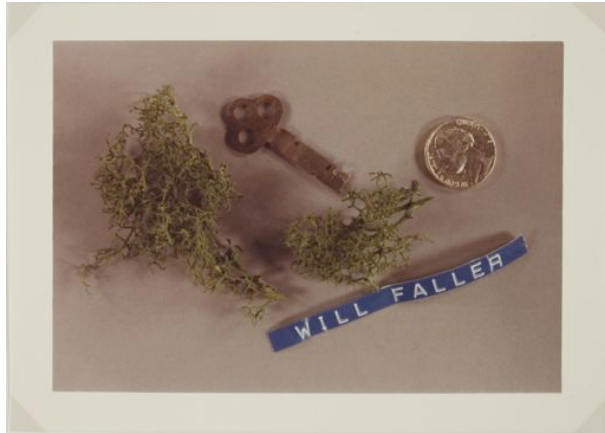
1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.7 x 17.5 cm

2012:0581:0077



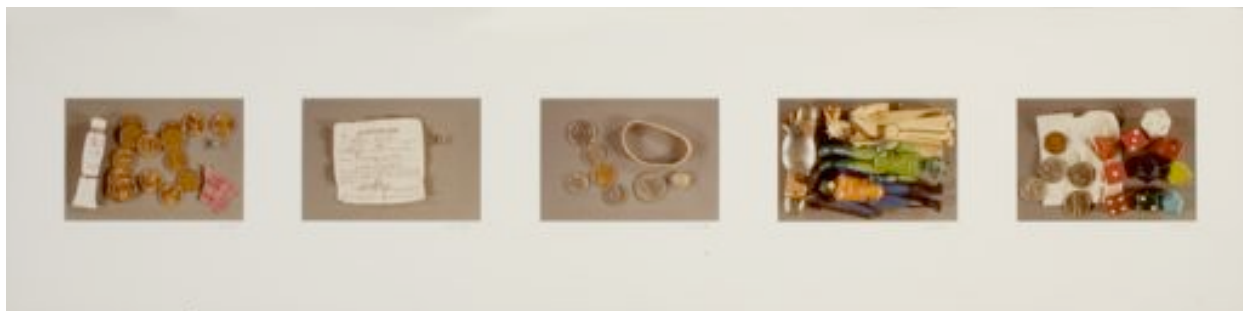
4/5/80
Time Capsule
 1980
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.2 x 14.9 cm
 Overall: 12.6 x 17.6 cm
 2012:0581:0078



4/18/80
Time Capsule
 1980
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.3 x 15 cm
 Overall: 12.8 x 17.5 cm
 2012:0581:0079



4/30/80
Time Capsule
 1980
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.2 x 15 cm
 Overall: 12.8 x 17.5 cm
 2012:0581:0080



Time Capsule

Mat: 25.1 x 101.2 cm

2012:0581:0081 - 2012:0581:0086



5/5/80

Time Capsule

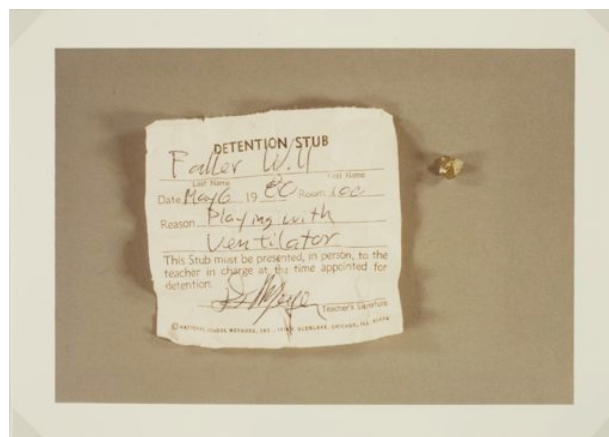
1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15 cm

Overall: 12.6 x 17.5 cm

2012:0581:0081



5/?/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15 cm

Overall: 12.5 x 17.6 cm

2012:0581:0082



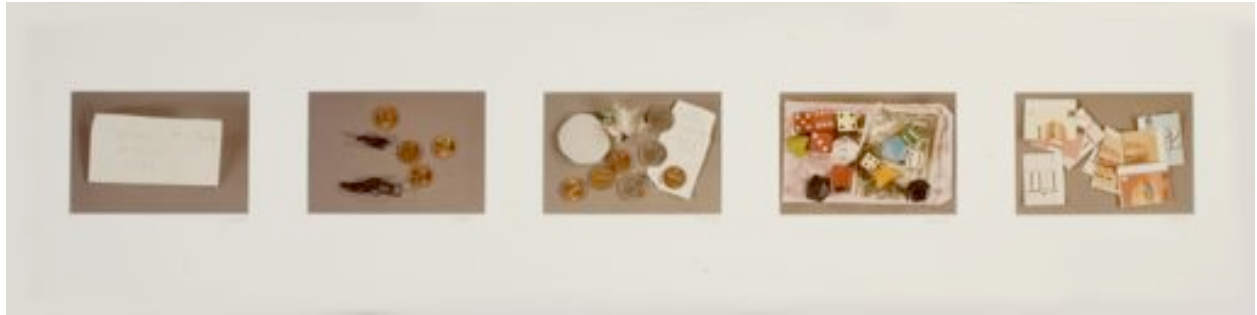
5/17/80
Time Capsule
 1980
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.2 x 15 cm
 Overall: 12.7 x 17.4 cm
 2012:0581:0083



6/1/80
Time Capsule
 1980
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.2 x 15 cm
 Overall: 12.7 x 17.5 cm
 2012:0581:0084



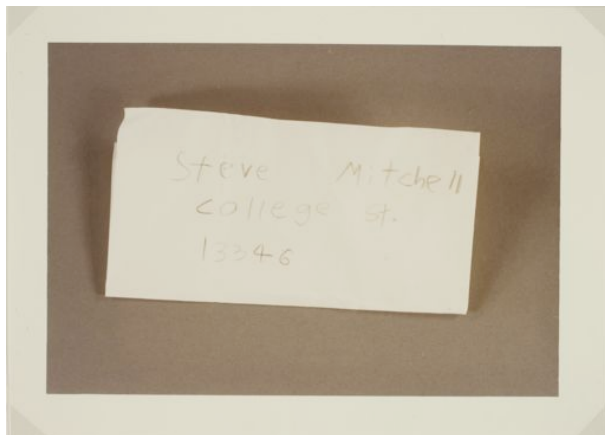
6/8/80
Time Capsule
 1980
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.2 x 15 cm
 Overall: 12.5 x 17.6 cm
 2012:0581:0085



Time Capsule

Mat: 25.2 x 101.3 cm

2012:0581:0086 - 2012:0581:0090



6/26/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.7 x 17.5 cm

2012:0581:0086



6/27/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15 cm

Overall: 12.7 x 17.6 cm

2012:0581:0087



8/15/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.1 x 15 cm

Overall: 12.8 x 17.4 cm

2012:0581:0088



8/30/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 14.9 cm

Overall: 12.6 x 17.7 cm

2012:0581:0089



9/9/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 14.9 cm

Overall: 12.6 x 17.7 cm

2012:0581:0090



Time Capsule

Mat: 25.3 x 101.4 cm

2012:0581:0091- 2012:0581:0095



9/19/80

Time Capsule

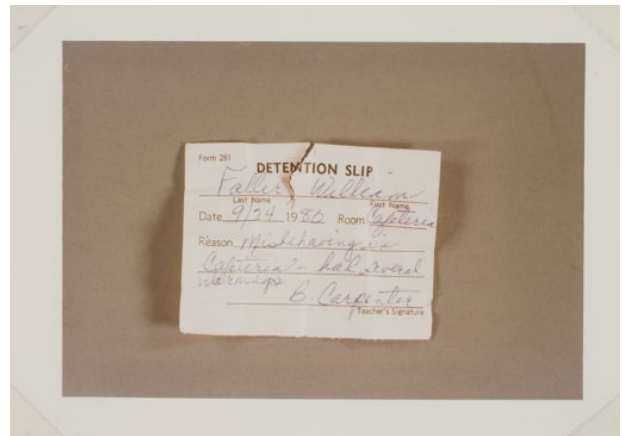
1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.9 cm

2012:0581:0091



9/26/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 14.9 cm

Overall: 12.5 x 17.5 cm

2012:0581:0092



9/27/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15 cm

Overall: 12.6 x 17.9 cm

2012:0581:0093



10/4/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.7 x 17.7 cm

2012:0581:0094



10/11/80

Time Capsule

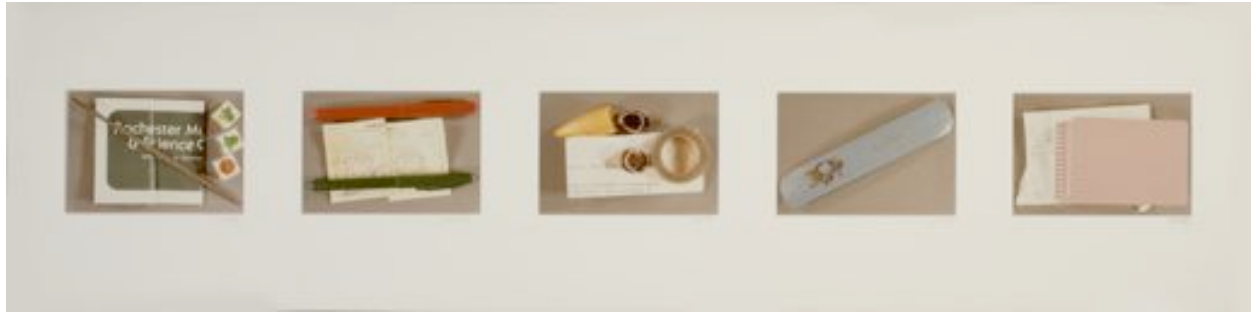
1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15 cm

Overall: 12.6 x 17.7 cm

2012:0581:0095



Time Capsule

Mat: 25.1 x 101.3 cm

2012:0581:0096 - 2012:0581:0100



11/16/80

Time Capsule

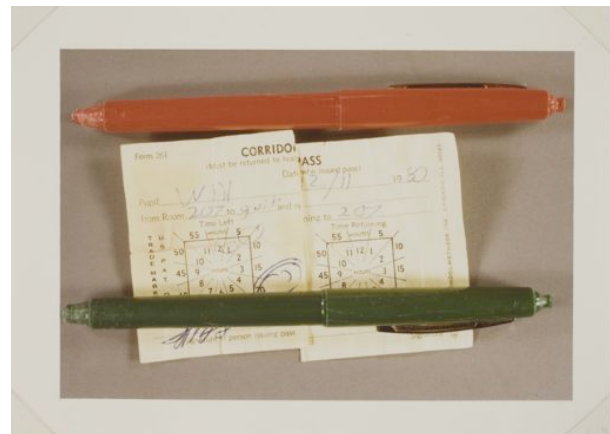
1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 18 cm

2012:0581:0096



12/13/80

Time Capsule

1980

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15 cm

Overall: 12.6 x 17.7 cm

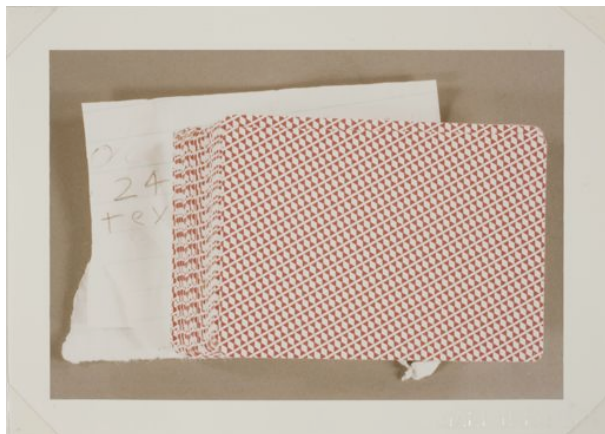
2012:0581:0097



1/11/81
Time Capsule
 1981
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.2 x 15 cm
 Overall: 12.6 x 17.7 cm
 2012:0581:0098



1/17/81
Time Capsule
 1981
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.2 x 15 cm
 Overall: 12.7 x 17.5 cm
 2012:0581:0099



1/24/81
Time Capsule
 1981
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.2 x 15 cm
 Overall: 12.7 x 18 cm
 2012:0581:0100



Time Capsule

Mat: 25.2 x 101.2 cm

2012:0581:0101 - 2012:0581:0105



1/31/81

Time Capsule

1981

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.5 cm

2012:0581:0101



2/7/81

Time Capsule

1981

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.4 x 15 cm

Overall: 12.5 x 17.6 cm

2012:0581:0102



2/?/81

Time Capsule

1981

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.7 x 17.6 cm

2012:0581:0103



2/28/81

Time Capsule

1981

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 14.9 cm

Overall: 12.6 x 17.6 cm

2012:0581:0104



3/7/81

Time Capsule

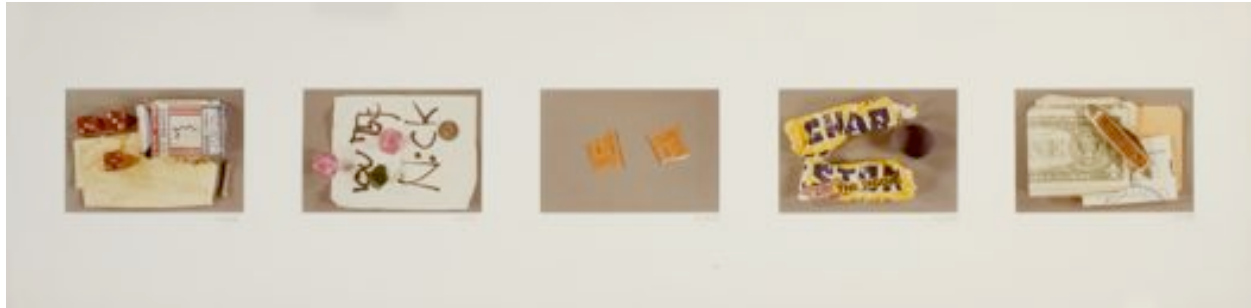
1981

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.1 x 14.9 cm

Overall: 12.6 x 17.5 cm

2012:0581:0105



Time Capsule

Mat: 25.2 x 101.3 cm

2012:0581:0106 - 2012:0581:0110



4/4/81

Time Capsule

1981

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.3 x 15 cm

Overall: 12.9 x 17.5 cm

2012:0581:0106



4/9/81

Time Capsule

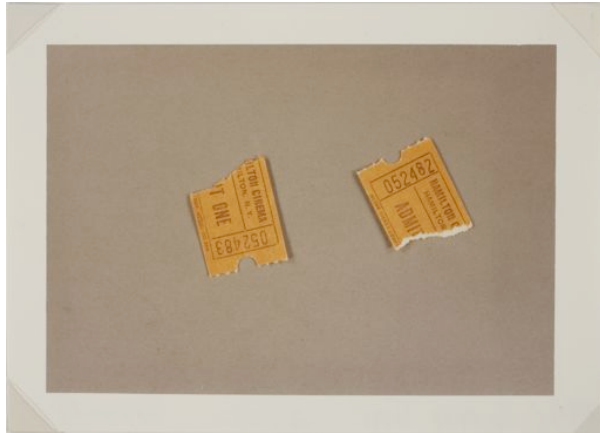
1981

colour print, chromogenic development
process (Kodak Ektacolor)

Image: 10.2 x 15 cm

Overall: 12.6 x 17.7 cm

2012:0581:0107



5/16/81
Time Capsule
 1981
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.4 x 15 cm
 Overall: 12.7 x 17.5 cm
 2012:0581:0108



5/23/81
Time Capsule
 1981
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.3 x 15 cm
 Overall: 12.5 x 17.6 cm
 2012:0581:0109



6/?/81
Time Capsule
 1981
 colour print, chromogenic development
 process (Kodak Ektacolor)
 Image: 10.3 x 15 cm
 Overall: 12.4 x 17.6 cm
 2012:0581:0110

f. Neither Nor: A Primer

Around 1980, Faller and Frampton began working out ideas for *Neither Nor: A Primer*. The work was completed in 1988 by Faller, four years after Frampton's death. In the portfolio, Faller paired compound words with simple graphic illustrations from a computer. The series forces the viewer to consider the way composite phrases are formed; they rarely mean the sum of the two words. In a statement about the series, Faller explained

“This portfolio of prints celebrates that class of compound words whose meaning is given in **neither** the former word **nor** the latter. Around 1980, Hollis Frampton and I collected a handful of these **neither-nor** words with the idea of doing a collaborative photographic series based on them. Perhaps photographic images would have been too cumbersome, but the project did not materialize at the time. Early in 1987 I began to work with an Amiga computer. The simplicity and charm of clip-art and simple graphics programs reminded me of the 19th-century primer and chapbook illustrations — so I decided to collect more **neither-nor** words to see if I could find enough for a **primer** full of them.

The portfolio was generated on an Amiga 1000 computer, with Unison World's PrintMaster Plus and Printmaster Art gallery I and II software. The prints were made on Rives Lightweight paper with a Panasonic KX-P1091 printer.

I adapted the definitions from these and other sources:

American Heritage Dictionary, 24th printing.

Compact Edition of the Oxford English Dictionary, 1971 edition.

Pocket Dictionary of American Slang, 7th printing.

Webster's Elementary Dictionary, 1971 edition.

Webster's New Collegiate Dictionary, 1961 edition.”⁸⁴

This series was exhibited in Robert B. Menschel Photography Gallery[‡] in Syracuse, New York between November 11 and December 31, 1988 as part of Faller's solo exhibition *Detail-Repetition-Variation*. The exhibition was organized by Light Work, a photography center

⁸⁴ Marion Faller, *Neither Nor: A Primer*, 1988.

[‡] Robert B. Menschel Photography Gallery is now known as Robert B. Menschel Media Center

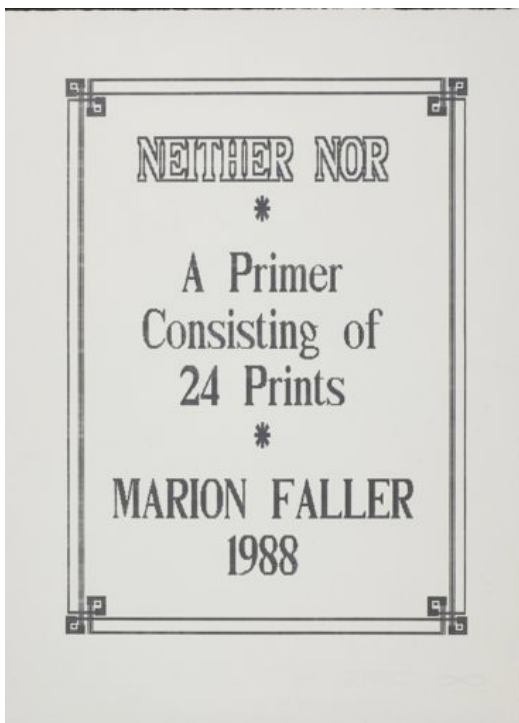
affiliated with Syracuse University. Gina Murtagh, the assistant director of Light Work, wrote a short essay reviewing the works on exhibit, including *Neither Nor: A Primer*.⁸⁵

The series was conceived as being an edition of four, however, only one set was printed. The 2012 acquisition of the work makes Eastman House the only collector of *Neither Nor: A Primer*. The complete portfolio originally consisted of twenty-four prints; however, one was lost before the donation was made. The misplaced work was titled “Showboat.” A reproduction of the object was donated with the series by Faller. The works were all printed using a Panasonic KX-P1091 printer on Rives Lightweight paper. This is a form of dot-matrix printing and is not commonly used in the production of art.

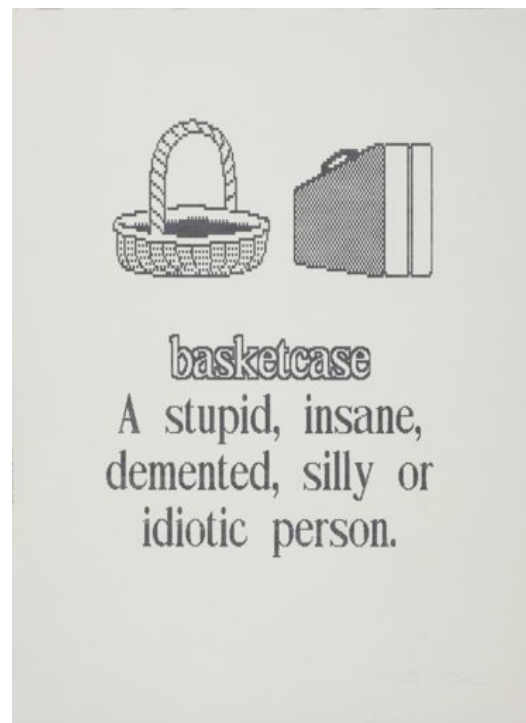
⁸⁵ Murtagh, Gina. Robert B. Menschel. “Marion Faller: Detail-Repetition-Variation.” Syracuse: Light Work, 1988.

Catalogue Records and Images:

All of the prints in this catalogue were made by Marion Faller. The titles of the prints are listed, followed by the series title, which appears in italics. The date reflects the period of time Faller identified as the series date. The image size represents the picture area of the print. As these prints have no borders, the image size is also the overall size of the print. All prints were received unmounted. The Eastman House catalogue number appears at the bottom of each record. All image rights belong to the Estate of Marion Faller.



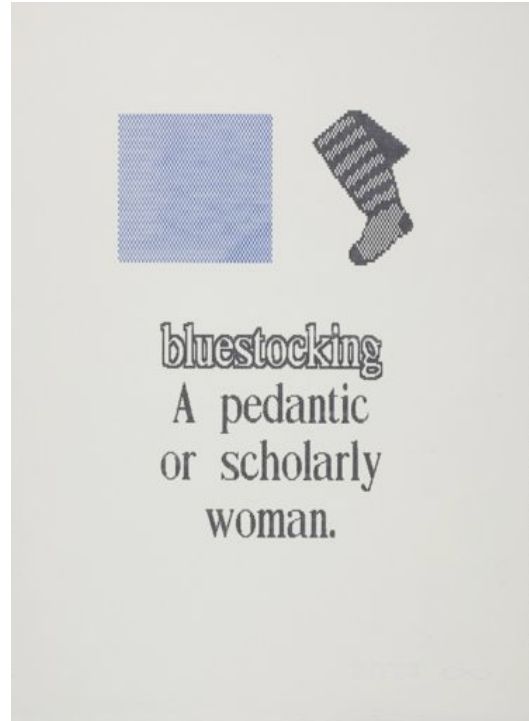
Neither Nor: A Primer Consisting of 24 Prints
Neither Nor: A Primer
1988
dot-matrix print
Image/Overall: 33.5 x 24.1 cm
2012:0580:0001



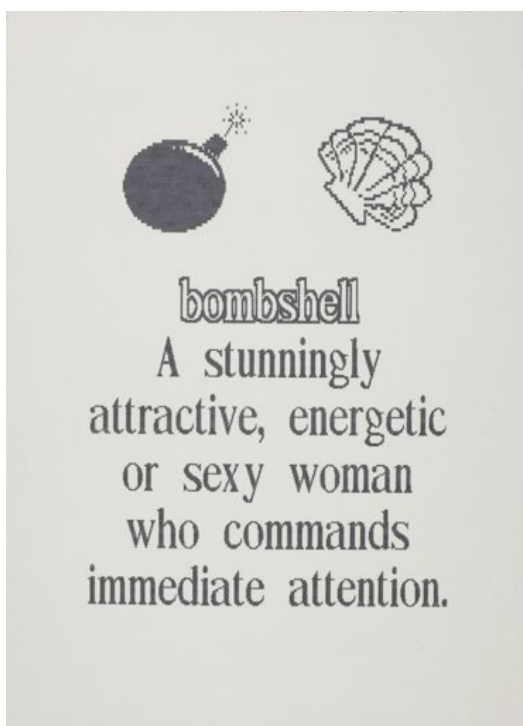
Basketcase
Neither Nor: A Primer
1988
dot-matrix print
Image/Overall: 33.4 x 23.9 cm
2012:0580:0002



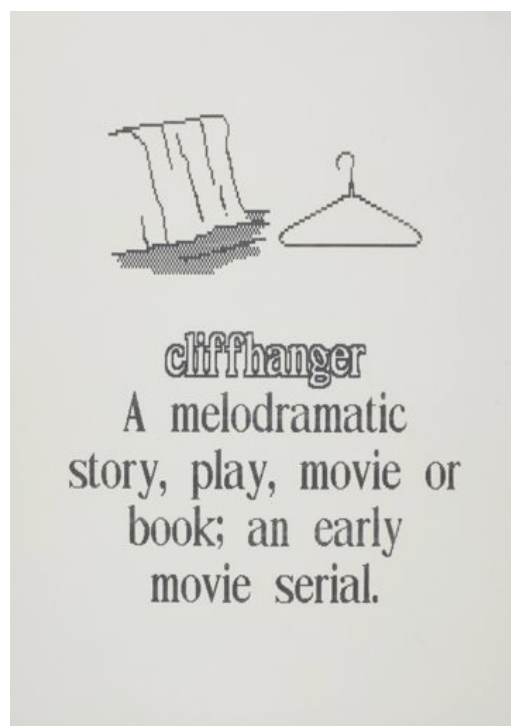
Birdcage
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.4 x 24 cm
 2012:0580:0003



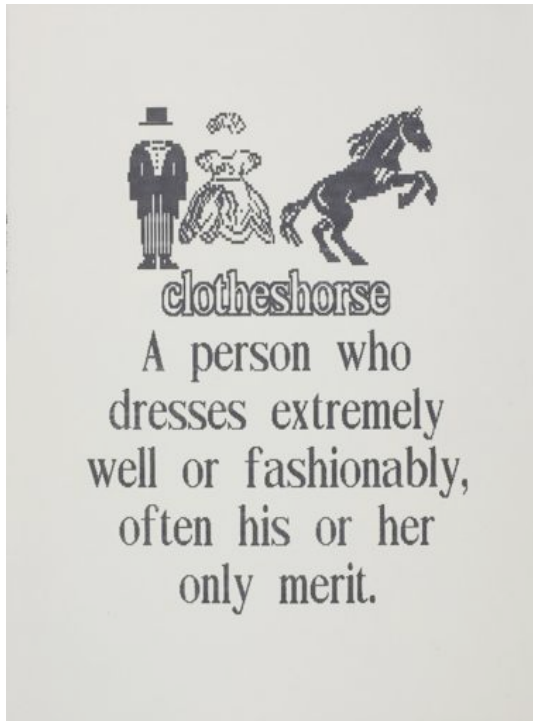
Bluestocking
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.3 x 24.1 cm
 2012:0580:0004



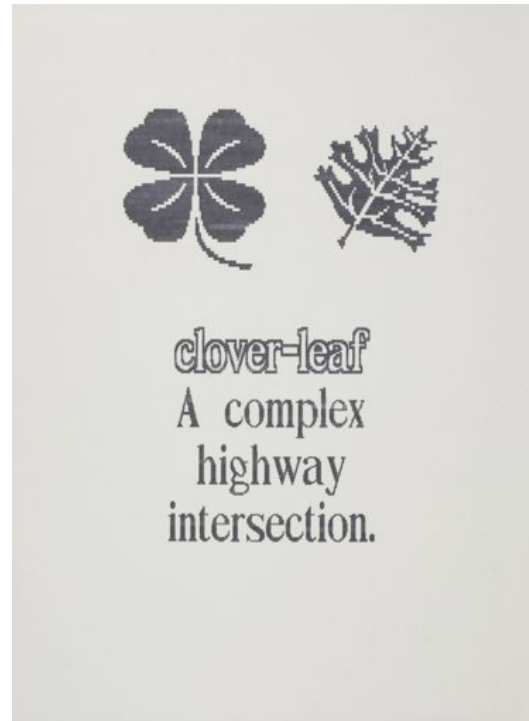
Bombshell
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.4 x 24.1 cm
 2012:0580:0005



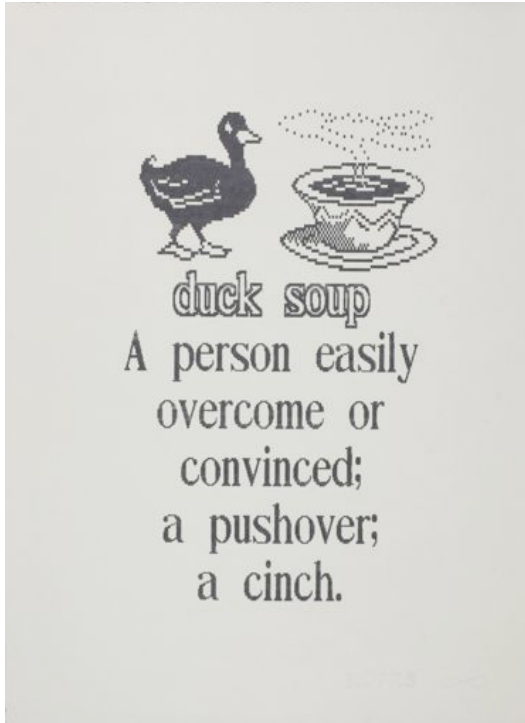
Cliffhanger
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.4 x 24 cm
 2012:0580:0006



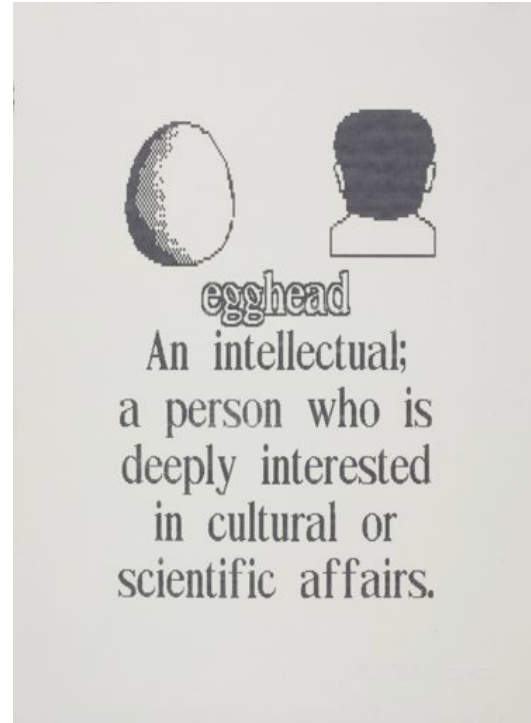
Clotheshorse
Neither Nor: A Primer
1988
dot-matrix print
Image/Overall: 33.5 x 23.9 cm
2012:0580:0007



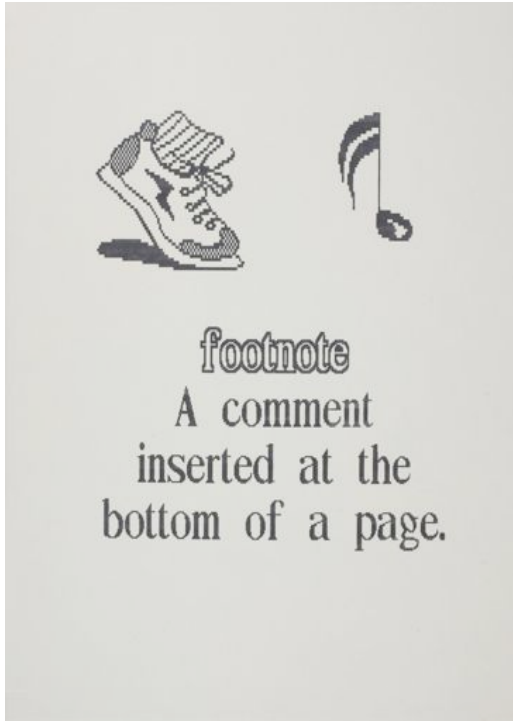
Clover-leaf
Neither Nor: A Primer
1988
dot-matrix print
Image/Overall: 33.5 x 24.1 cm
2012:0580:0008



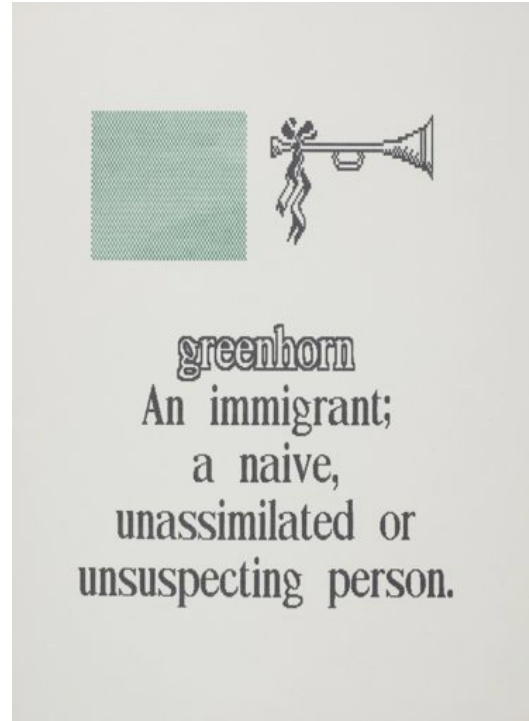
Duck soup
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.5 x 24.1 cm
 2012:0580:0009



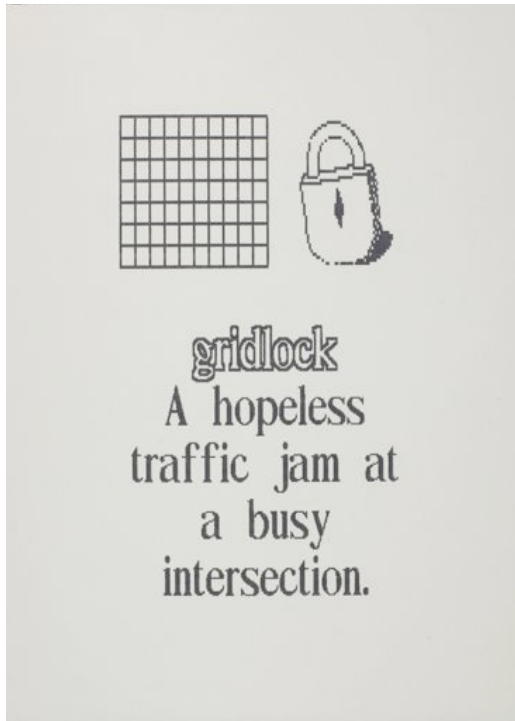
Egghead
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.4 x 24.1 cm
 2012:0580:0010



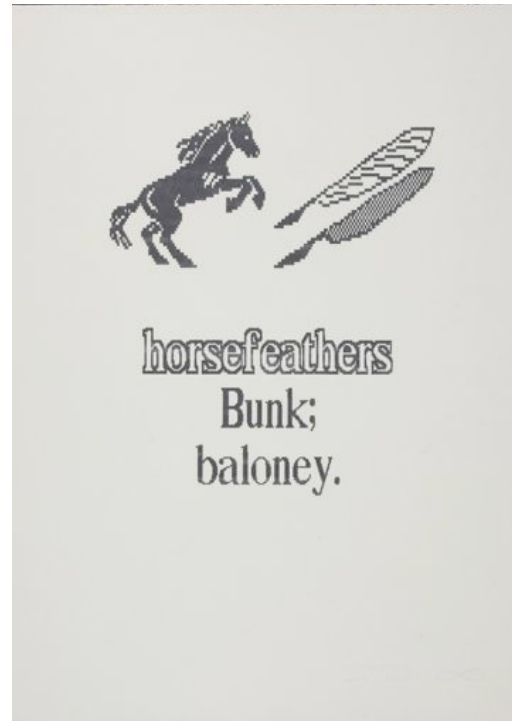
Footnote
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.6 x 24 cm
 2012:0580:0011



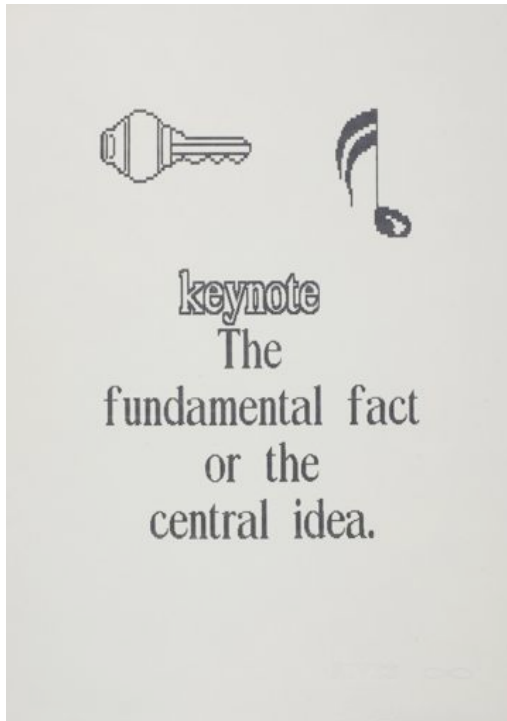
Greenhorn
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.5 x 24.4 cm
 2012:0580:0012



Gridlock
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.4 x 24.2 cm
 2012:0580:0013



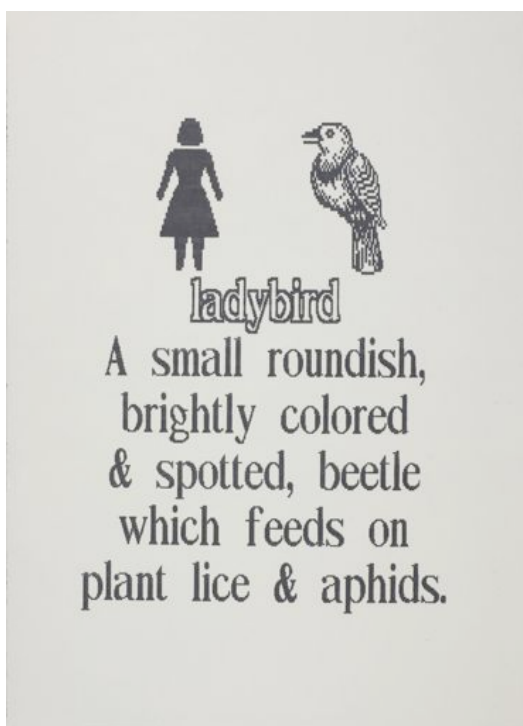
Horsefeathers
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.5 x 24.1 cm
 2012:0580:0014



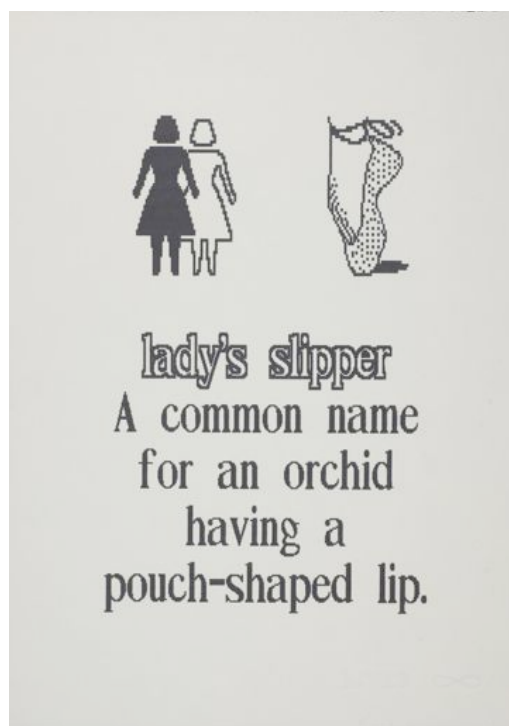
Keynote
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.3 x 24 cm
 2012:0580:0015



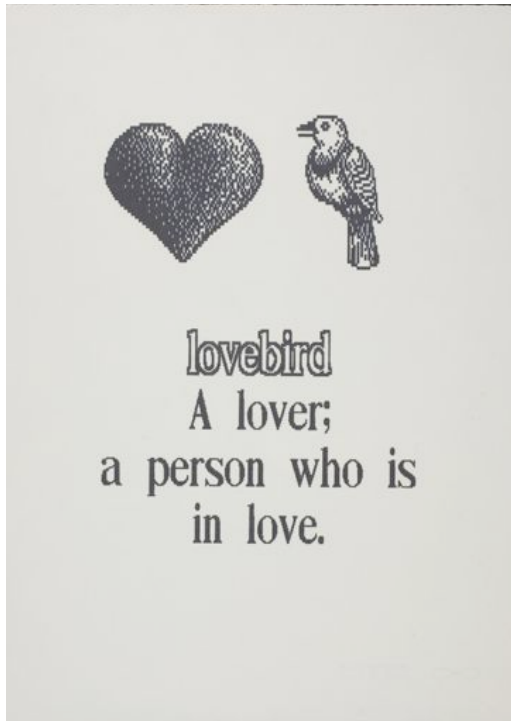
Kingpin
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.3 x 24.1 cm
 2012:0580:0016



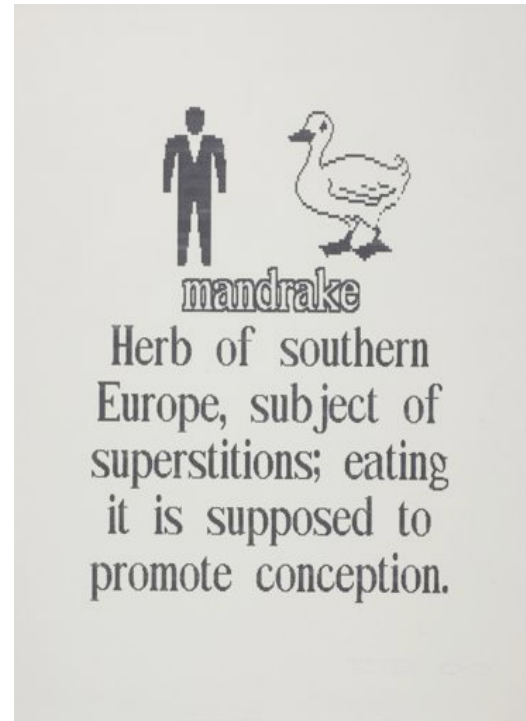
Ladybird
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.4 x 24.1 cm
 2012:0580:0017



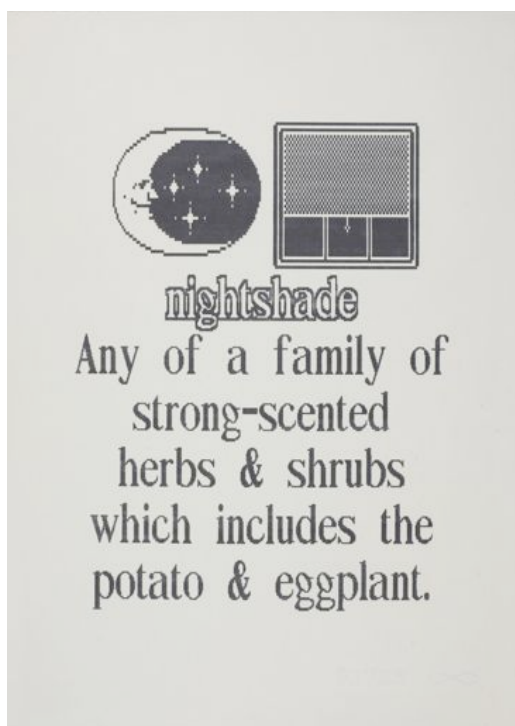
Lady's slipper
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.4 x 23.9 cm
 2012:0580:0018



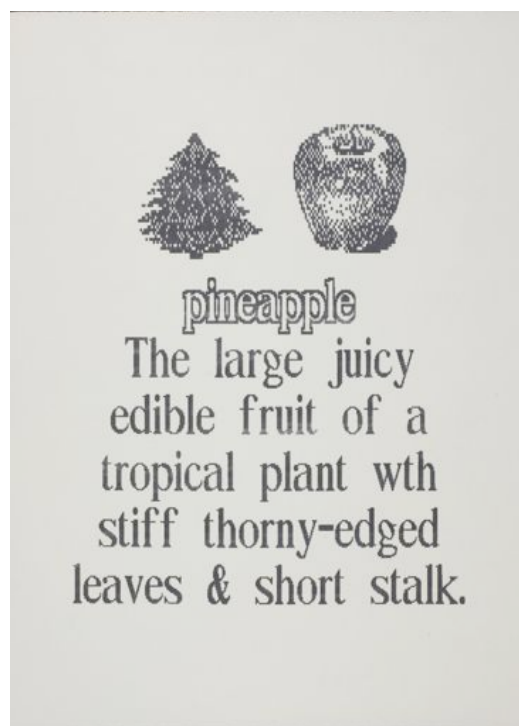
Lovebird
Neither Nor: A Primer
1988
dot-matrix print
Image/Overall: 33.1 x 24.1 cm
2012:0580:0019



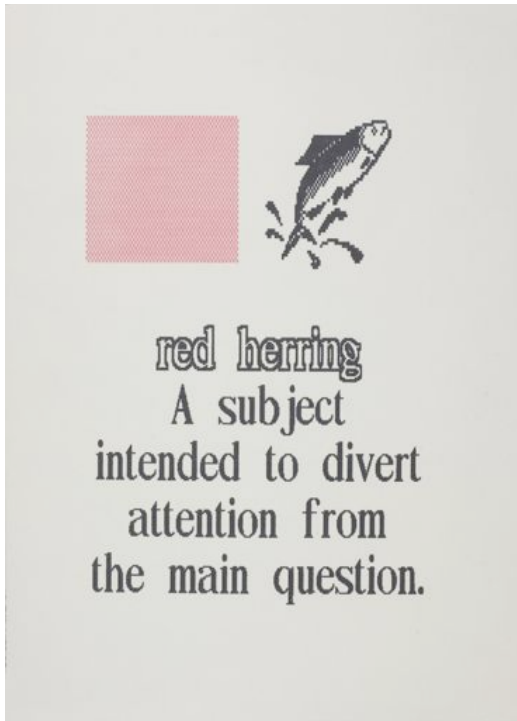
Mandrake
Neither Nor: A Primer
1988
dot-matrix print
Image/Overall: 33.3 x 24.2 cm
2012:0580:0020



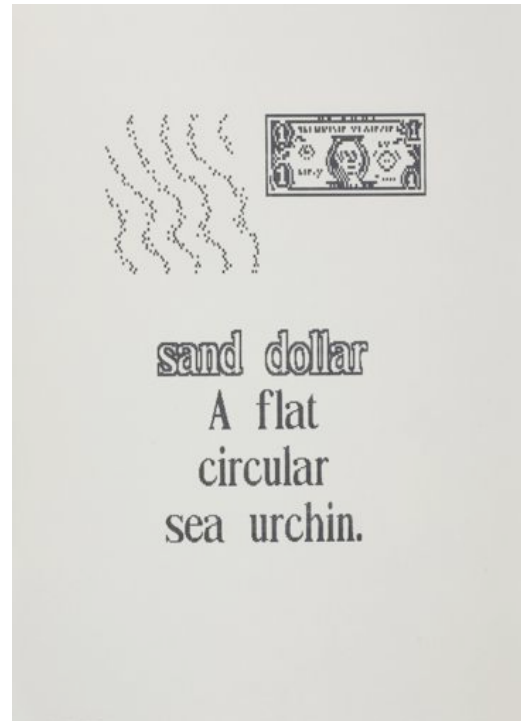
Nightshade
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.4 x 24.1 cm
 2012:0580:0021



Pineapple
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.2 x 24.2 cm
 2012:0580:0022



Red herring
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.5 x 24.1 cm
 2012:0580:0023



Sand dollar
Neither Nor: A Primer
 1988
 dot-matrix print
 Image/Overall: 33.3 x 24.2 cm
 2012:0580:0024

g. Contemporary Work

From 1982 until her passing in 2014, Faller produced a number of bodies of work, including *Local Conventions*; *Nativity*; *Swienconka*; and *Altars*. Unlike her previous work, these series didn't have a strict number of images in them, nor did they have a beginning and end point; rather they were produced over a long period of time and contemplation. As a result, while each series explores a different topic, they are all interrelated and often work in dialogue with each other. The photographs investigate aspects of social demonstrations of culture. These include the following: altars, both secular and religious; the ornamentation of the home; expressions of traditions; and documentation of material used in the practice of folk art. In 1986, Faller reflected on *Nativity*:

“These photographs are from a larger ongoing series, *Nativity*, begun in 1982. Like much of my other work, *Nativity* is a ‘theme and variations’ set of pictures. The photographs examine the annual rituals of setting out these family figures, attempt to humorously test an art historical genre in a contemporary settings, and question the flurry of “creche crisis” news that occurs each Christmas season.”⁸⁶

When Faller donated her *Contemporary Work*, she did not differentiate between the series. She donated the large prints as a collection of work. Perhaps this choice may be explained by her statement: “My work is about how individuals and communities visually express their values, their interests, and their sense of what is important and beautiful. The subject matter is usually close to home -- homes, yards, small businesses and community buildings such as schools or churches.”⁸⁷

Of the forty-six photographs offered to Eastman House, curators selected twelve that represented this era of her work. The other works were returned to Faller. The twelve chromogenic prints range in size and subject matter but all reflect her interest in documenting fleeting monuments.

⁸⁶ Marion Faller, “Nativity,” Marion Faller artist file at Visual Studies Workshop 1986.

⁸⁷ Marion Faller, quoted in “Flagging Spirits: Marion Faller,” Margaret Wagner, accessed May 5, 2014, <http://www.flaggingspirits.umb.edu/marionhtml/marion.html>.

Faller's *Contemporary Work* can be found in many institutions, including the Albright-Knox Art Gallery in Buffalo, New York; Folk Art Collect, Castellani Art Museum of Niagara University in Lewiston, New York; Center for Photography at Woodstock Collection, Samuel Dorsky Museum, SUNY College in New Paltz, New York; Fenimore Art Museum in Cooperstown, New York; Light Work, Syracuse University in Syracuse, New York; and MOPA, Museum of Photographic Arts in San Diego, California.

Catalogue Records and Images:

All of the photographs in this catalogue were made by Marion Faller, except those explicitly noted. The titles of the prints are listed, followed by the series title. In the case of this grouping, photographs were produced for multiple series, (*Local Conventions; Nativity; Altars...*). While Faller grouped them as “Contemporary Work,” this should only be used as a series title for Eastman House’s records. The dates reflected in the records are the periods of time in which Faller exposed the photographs. The image size represents the picture area of the print. “Overall” size represents the size of the photographic paper. The Eastman House catalogue number appears at the bottom of each record. All image rights belong to the Estate of Marion Faller.



Judy and Howie Killan's St. Patrick Display, Niagara Falls, NY, March 1999
1999

colour print, chromogenic development process

Image: 41.3 x 55.8 cm

Overall: 50.5 x 60.8 cm

2012:0582:0001



Last Supper Display, Transfiguration. RC Parish, Buffalo, NY, Holy Thursday,
1987

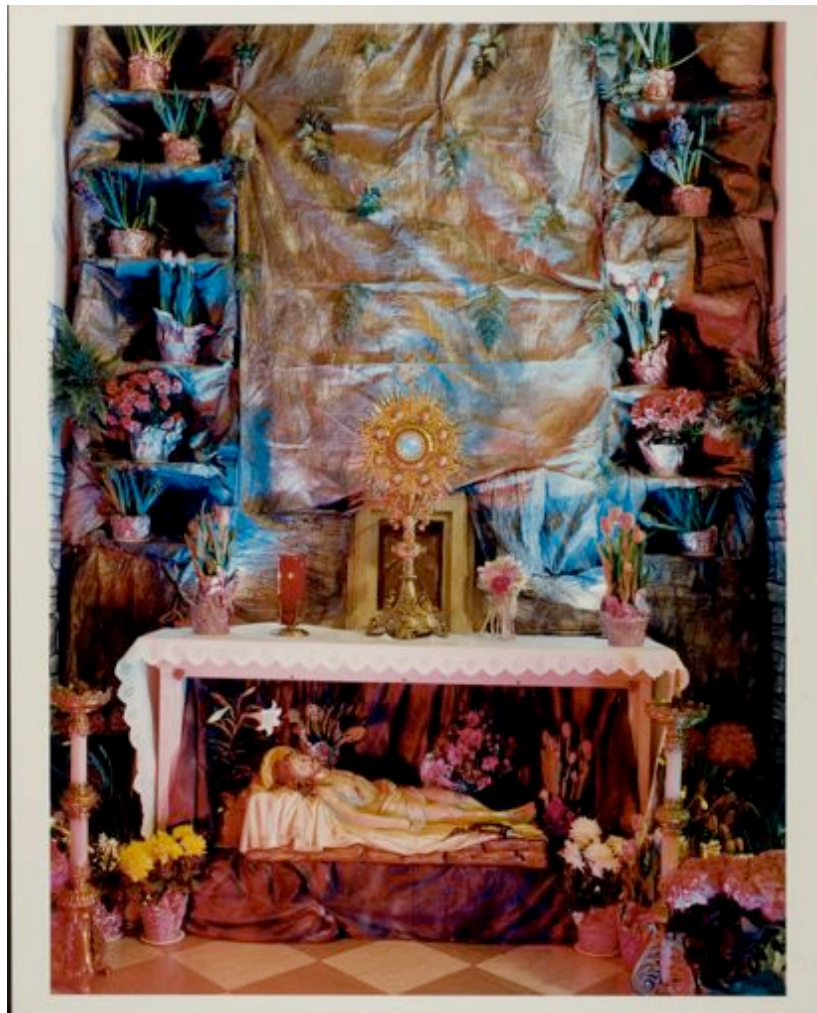
1987

colour print, chromogenic development process

Image: 49.4 x 36 cm

Overall: 50.6 x 40.4 cm

2012:0582:0002



Sepulcher, St Stanislaus Parish, Buffalo, NY, Holy Saturday, 1990
1990

colour print, chromogenic development process

Image: 48.2 x 36.5 cm

Overall: 50.6 x 40.6 cm

2012:0582:0003



Emma Callahan's Backyard, Johnson St, Buffalo, NY, Aug 1996
1996

colour print, chromogenic development process

Image: 35.8 x 48.1 cm

Overall: 40.9 x 50.6 cm

2012:0582:0004



Statue of Liberty, Ed Krier's Independence Day Display, Cheektowaga, NY, July 1998
1998

colour print, chromogenic development process

Image: 41.1 x 55.6 cm

2012:0582:0005



Pumpkin House, The Great Pumpkin Farm, Clarence, NY, October 1998
1998

colour print, chromogenic development process

Image: 47.9 x 35.5 cm

Overall: 50.5 x 40.4 cm

2012:0582:0006



Betty Kasprzky's Halloween Display, Wex St, Buffalo NY, October 1988
1988
colour print, chromogenic development process
Image: 35.7 x 48.1 cm
Overall: 40.3 x 50.6 cm
2012:0582:0007



Halloween Skeletons, Marcellus, NY, October 1989
1989
colour print, chromogenic development process
Image: 35.9 x 48.3 cm
Overall: 40.4 x 50.6 cm
2012:0582:0008



Miniature Christmas Village, Buffalo, NY, January, 1988
1988
colour print, chromogenic development process
Image: 35.9 x 47.9 cm
Overall: 40.9 x 50.9 cm
2012:0582:0009



Santa Claus & Uncle Sam, Niagara Falls, NY, December 1996
1996
colour print, chromogenic development process
Image: 35.6 x 48.1 cm
Overall: 40.4 x 50.5 cm
2012:0582:0010



Irene Barnas's Christmas Display With Raggedy Ann & Andy, Wallington, NJ, December 1999

colour print, chromogenic development process

Image: 35.5 x 48.1 cm

Overall: 40.5 x 50.5 cm

2012:0582:0011



Table Setting, Wallington, NJ, December 1996
1996
colour print, chromogenic development process
Image: 35.7 x 48.9 cm
Overall: 40.2 x 50.6 cm
2012:0582:0012

Chapter 5. Conclusion

Hollis Frampton said, “Marion Faller’s enterprise is, in the most welcome sense, ambitious: aesthetically, philosophically, politically... Best of all, the wit and grace with which it is joined make her work entirely unique.”⁸⁸ These words could be said of the collection of Faller’s work at the Eastman House. The collection spans a thirty-year work period, demonstrating her strength in conceptualizing and producing work that continues to resonate years after its creation.

Overall, this thesis may be used as a guide to begin the research process on Faller’s art practice. The thesis opens with an introduction to the thesis goal and the collection, allowing the reader to understand the data that can be found in each chapter. Next, an introduction is provided to the Faller collection at Eastman House. By understanding Eastman House’s motivations behind accepting Faller’s gift, the acquisition can shed light on the institution’s collecting strategy. The following chapter described the current writings available on Faller’s work. This gathered data highlights the series that have been well researched and demonstrates the current gaps in scholarly material. The third chapter establishes a broad chronology of Faller’s life as an artist, teacher, and mother. This, accompanied by the various appendices⁸⁹ can be utilized to form a longer biography. The detailed catalogue records accompanied by images in the fourth chapter provide a key document in analyzing Faller and Frampton’s work. As language played a major role in both artists’ work, a proper record of official titles is important when approaching the works. Utilizing the chronology and series review chapter in unison allows for a basic understanding of Faller’s and Frampton’s practice and what may have influenced their work.

Stephen C. Pinson, the Robert B. Menschel Curator of Photography in the Miriam and Ira D. Wallach Division of Art, Prints and Photographs at the New York Public Library stated, “the history of alternative spaces, and particularly the history of such spaces for photography, is still being written. This renewed attention will expand our perception of the photographers whose

⁸⁸ Frampton, Hollis. “Notes on Marion Faller’s Photographs.” originally published in *Marion Faller / Photographs*. Utica College of Syracuse, 1981. In *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton*. ed. Bruce Jenkins, 103-104. Cambridge: MIT Press, 2009.

⁸⁹ See Appendix 3 and 4.

work was seen during the period in which photography became a mainstay of the art world.”⁸⁹

The boom in photographic practices during the sixties and seventies caused by the establishment of the history of photography has created a large gap in the scholarly research on key figures such as Faller. Her commitment to photography is seen in her art, her career choice as an educator in the medium, and in her active membership in various art institutions and artist-run centres. Faller was awarded many grants and exhibitions throughout her career. This thesis produces an introduction to her complex and multifaceted body of work. Further research should be conducted on Faller through the fields of linguistics, art history, photographic technology, women’s studies, academic folklorists, and cultural anthropologists.

More research should be done to contextualize Faller's practice within postmodern art and culture. This research would add not only to the understanding of Faller's work, but also address the gap in historical attention to this kind of work that Pinson identified. Faller's work would also support fruitful research on artistic collaborations, especially those of life partners. In addition, the following themes are vital components of her work: photographic series; the ontology of photography; photography as self-reflection; the relationship between high and low art; the relationship between art and reality; photography as document; and photography as 'found art.'

⁸⁹ Pinson, Stephen C. *Making the Scene: The Midtown Y Photography Gallery 1972-1996*. (New York: New York Public Library, 2007), 3.

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Bannon, Anthony. Interview by the author. Personal interview. Buffalo, March 27, 2014.

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George Eastman House International Museum of Photography and Film, Faller 2012 Acquisition file.

On Marion Faller's Work

Cullum, Jerry. "Visual Arts: visions of everyday life in all its amazing variety." *The Atlanta Journal*, April 18, 2004, M3.

"Exhibitions: Marion Faller, It's a Wonderful Display in the Neighborhood," Burchfield Penny Art Center at SUNY Buffalo State, accessed on May 6, 2014, <http://www.burchfieldpenney.org/exhibitions/exhibition:12-13-2013-12-13-2013-marion-faller-it-s-a-wonderful-display-in-the-neighborhood/>.

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Hollis Frampton Biography:

"Hollis Frampton." Hollis Frampton. Accessed February 24, 2013.
<http://hollisframpton.org.uk/bio.htm>.

Jenkins, Bruce. *Recollections / Recreations*. (Cambridge: MIT Press), 1985.

Hollis Frampton's Work:

Berger, Paul. *Radical, Rational, Space, Time: Idea Networks in Photography*. (Seattle: Henry Art Gallery, 1983), 44.

Frampton, Hollis. "Inclusions in History / Segments of Eternity," *Artforum*, 13:2, October 1974, 39-50.

Frampton, Hollis. "For A Metahistory of Film: Commonplace Notes and Hypotheses," *Artforum*, 10:1, September 1971, 32-35.

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Vasulka, Steina, Peter Weibel et. al. *Buffalo Heads: Media Study, Media Practice, Media Pioneers, 1973-1990*. ed. Steina Vasulka. (Cambridge: MIT Press, 2008), 178-179.

Other:

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Appendix 1. Complete Listing of 2012 Faller Donation

Motion Picture Department

2012:0069:0001-0016

16 short 16mm films produced during the making of *Vegetable Locomotion* ranging in size from 2 feet to 100 feet.

The Photography Collection

2012:0575:0001-0016

16 photographs from *Vegetable Locomotion*

2012:0577:0001-0021

21 photographs from *False Impressions*

2012:0578:0001-0051

51 photographs from *Hey Baby, Take My Picture*

2012:0597:0001-0017

17 photographs from *Second Flora*

2012:0580:0001-0024

24 photographs from *Neither Nor: A Primer*

2012:0581:0001-0110

110 photographs from *Time Capsule*

2012:0582:0001-0012

12 photographs from “contemporary work”

2012:0576:0001-0004

4 snapshots by Will Jr. Faller of Faller and Frampton working on *Vegetable Locomotion*

Technology Collection

2012:0517:0001

J. A. Mauer, New York, NY

2012:0567:0001-0015

Model 05 16mm motion picture camera, serial #196, with electric motor drive and 16mm film magazine

Paillard-Bolex, St. Croix, Geneva, Switzerland

Bolex H-16 Reflex 16mm motion picture camera, serial #255722

Bolex H-16 Reflex 16mm motion picture camera, serial #256030

Bolex H-16 SBM 16mm motion picture camera, serial #306195

Bolex 400 foot film magazine, serial #KA10689

Bolex voltage regulator for MCE-173

Bolex hand grip with cable release

10mm f/1.6 Switar lens, serial #1035378

16mm f/1.8 Switar lens, serial #545046

26mm f/1.1 Macro-Switar lens, serial #1106983

10mm d/1.6 Switar lens, serial #1123950 11. 75mm f/1.9

Macro-Switar lens, serial #1131536

75mm f/1.9 Switar lens, serial #1028606 13. 18-86mm f/2.5

Vario-Switar lens, serial #1098968

Bolex 35mm to 16mm slider copier

Bolex 16mm projector Model 18-5, serial #2-123-480

2012:0568:0001-0005

Century Precision Optics, North Hollywood, CA

3.5mm f/1.8 Extreme Wide Angle lens, serial #BL810174

5.7mm f/1.8 Super Wide Angle lens, serial #BL810476

385mm f/4.5 Tele-Athenar lens, serial #810568

650mm f/6.3 Tele-Athenar lens, serial #BL810561

16mm to 35mm Duplikin II printer

2012:0569:0001

Laumic Company, Inc., New York, NY

Film viewing platform

2012:0570:0001

Back Auricon Inc., Hollywood, CA

Sound-on-film recording equipment, serial #MA-11C-83,072, with case

2012:0571:0001

J-K Camera Engineering, Inc., Oakland, CA

Optical Printer Model #35 and accessories

2012:0572:0001

Intercinema

Optical / Magnetic Sound Reader Model 25600

2012:0573:0001

Uhler Ciné Machine Company, Detroit, MI

Ciné Printer Model CP168, serial #1-505

2012:0574:0001-0006

Various Manufacturers; Lenses and Accessories

Angenieux, Paris, France; 12-120 mm f/2.2 zoom lens, serial #1192731

Isco, Göttingen, West Germany; f/3.8 Iscorama Anamorphic lens in Nikon F mount, serial #4136578

Nippon Kogaku, Tokyo, Japan; Bellows II lens with slide copier, serial #49004

Spiratone, New York, NY; 180° Fisheye lens attachment, serial #4136578

Samson Quick-set, Skokie, IL; Model D1 tripod dolly

Science & Mechanics Instruments, New York, NY; Darkroom A-3 photometer

The Richard and Ronay Menschel Library

Additional material relating to Marion Faller can be found in the "Hollis Frampton Archive" (see appendix 2).

2012:0071:0001-0066

A collection of novels about photographs, photographers and photography. This list has been reproduced from Eastman House acquisition records.

Steve Amick, *Nothing But a Smile*, Pantheon, 2009, hardcover

Kurt Anderson, *Heyday*, Random House, 2007, paperback

Beryl Bainbridge, *Master Georgie*, Carroll & Graf Publishers, 1998, hardcover

Linda Barnes, *Snapshot*, Dell Books, 1993, paperback

Ann Beattie, *Picturing Will*, Random House, 1989, hardcover

Laura Belfer, *A Fierce Radiance*, Harper, 2010, hardcover

Miranda Beverly-Whittemore, *The Effects of Light*, Warner Books, 2005, paperback

Chris Bohjalian, *The Double Bind*, Shayne Areheart Books, 2007, hardcover

Pierre Boulle, *The Photographer*, Vanguard Press, 1967, hardcover

Shannon Burke, *Safelight*, Random House Trade Paperbacks, 2005, paperback

Max Byrd, *Shooting the Sun*, Bantam Dell, 2004, hardcover

Jock Carroll, *The Shy Photographer*, Stein and Day Publishers, 1964, paperback

Mary Higgins Clark, *Moonlight Becomes You*, Pocket Books, 1996, paperback

Jonathan Coe, *The Rain Before it Falls*, Knopf, 2008, hardcover

Margaret Coel, *Wife of Moon*, Berkley Publishing Group, 2004, hardcover

Stephen Dobyns, *Saratoga Snapper*, Penguin Books, 1987, paperback

Roddy Doyle, *The Photographer*, The New Yorker, 2006, xerox copy

Sarah Dunant, *Mapping the Edge*, Random House, 2004, paperback

Kim Edwards, *The Memory Keeper's Daughter*, Penguin Books, 2006, paperback

Peter Everett, *Bellocq's Women*, Vintage, 2000, paperback

Charles Fergus, *Shadow Catchers*, Soho Press Inc, 1991, paperback

Dick Francis, *Reflex*, G P Putnam's Sons, 1981, hardcover

David Galloway, *A Family Album*, Harcourt Brace Jovanovich, 1978, hardcover

Catherine Govier, *Angel Walk*, Little Brown and Company, 1996, hardcover

Kathryn Harrison, *Exposure*, Random House, 1993, hardcover

Noah Hawley, *Other People's Weddings*, St. Martin's Griffin Edition, 2005, paperback

Nathaniel Hawthorne, *The House of the Seven Gables*, Signet Classics, 1962, paperback

Julie Hecht, *Do the Windows Open?* Penguin Books, 1997, paperback

Julie Hecht, *The Unprofessionals*, Random House, 2003, hardcover

Helen Humphreys, *Afterimage*, Harper-Collins, 2000, hardcover

David Hunt, *The Magician's Tale*, Berkley Book, 1997, paperback

Greg Iles, *Dead Sleep*, A Signet Book, 2002, paperback

Iris Johansen, *Dead Aim*, Bantam Books, 2004, paperback

Neil Jordan, *The Past*, George Braziller, 1980, hardcover

Judith Krantz, *Dazzle*, Bantam Books, 1992, paperback

Joseph T Klempner, *Irreparable Damage*, St Martins, 2002, paperback

Alan Lelchuk, *Miriam at Thirty-four*, Signet, 1975, paperback

Penelope Lively, *The Photograph*, Viking Penguin, 2003, hardcover

Francesca Marciano, *The End of Manners*, Pantheon, 2008, hardcover

Ngaio Marsh, *Photo Finish*, Nelson Doubleday, 1980, hardcover

Ana Menendez, *The Last War*, Harper, 2009, hardcover

Lance Olsen, *Girl Imagined by Chance*, FL State University, 2002, paperback

Victor O'Reilly, *Games of the Hangman*, Berkley edition, 1992, paperback

Cynthia Ozick, *Shots (in Levitation)*, Alfred A Knopf, 1982, hardcover

Arturo Perez-Reverte, *The Flanders Panel*, Bantam Books, 1996, paperback

Richard Powers, *Three Farmers on their Way to a Dance*, Beech Tree Books, 1985, hardcover

Amanda Quick, *Second Sight*, Jove Books, 2006, paperback

A.J. Quinnell, *The Snap*, William Morrow and Company, 1983, hardcover

Michael Redhill, *Consolation*, Little Brown, 2006, hardcover

Michelle Richmond, *The Year of Fog*, Delacorte Press, 2007, hardcover

Nora Roberts, *Vision in White*, Berkley Books, 2009, paperback

Roxanna Robinson, *Summer Light*, University Press of New England, 1990, paperback

Josh Russell, *Yellow Jack*, W W Norton & Co, 1999, paperback

Audrey Schulman, *The Cage*, Algonquin Books, 1994, hardcover

Dani Shapiro, *Black & White*, Knopf, 2007, hardcover
 Anita Shreve, *A Change in Altitude*, Little Brown and Co, 2009, paperback
 Dominic Smith, *The Mercury Visions of Louis Daguerre*, Atria Books, 2006, hardcover
 Robert Sole, *The Photographer's Wife*, The Harville Press, 1999, hardcover
 Nicholas Sparks, *The Lucky One*, Grand Central Publishing, 2008, hardcover
 Danielle Steel, *Matters of the Heart*, Dell Book, 2009, paperback
 William Trevor, *Love and Summer*, Penguin Books, 2009, paperback
 Michelle Wan, *Deadly Slipper*, Vintage Books, 2005, paperback
 Katharine Weber, *Objects in Mirror are Closer Than They Appear*, Picador USA, 1995, paperback
 Marianne Wiggins, *Evidence of Things Unseen*, Simon & Shuster, 2003, paperback
 Marianne Wiggins, *The Shadow Catcher*, Simon & Shuster, 2007, hardcover
 Carter Wilson, *Treasures on Earth*, Alfred A Knopf, 1980, hardcover

2012:0586:0001-0022

Due to incomplete records, I was unable to verify whether or not this list represents the complete list of books donated to the library relating to photography, printing techniques, and education.

Association of Cinema Laboratories. *Handbook: Recommended Standards and Procedures for Motion Picture Laboratory Services*. Washington D.C.: Association of Cinema Laboratories, 1966. (second edition)
 Carver, George T. and Eugene E. Lee, *Beginning Photography*. New Jersey: Prentice-Hall, 1985.
 East Street Gallery and Henry Wilhelm. *Procedures for Processing and Storing Black and White Photographs for Maximum Possible Permanence*. Iowa: East Street Gallery, 1970.
 Editors of Time-Life Books. *The Art of Photography*. Virginia: Time-Life Books Inc., 1971.
 Farber, Paul, Adrian Vance, D.W. Reihner, and Patrick D. Dignan. *Dignan's Simplified Chemical Formulas for Black & White and Color*. California: Dignan Photographic Inc., 1972.
 Glendinning, Peter. *Color Photography: History, Theory, and Darkroom Techniques*. New Jersey: Prentice-Hall Inc., 1985.

- Horenstein, Henry. *Beyond Basic Photography A Technical Manual*. Massachusetts: Little, Brown & Company, 1977.
- Ilford Inc.. *Cibachrome: Prints as Rich and Detailed as Your Original Transparencies*. N.L.: Ilford Inc., 1974.
- The International Printing Company, *The Pocket Pal*. Virginia: International Paper Company, 1955. (3rd edition reprint)
- Iuppa, Vernon and John Smallwood, *Color Printing Techniques*. New York: Eastman Kodak Company, 1981.
- Kopelman, Arie and Tad Crawford, *Selling Your Photography: The Complete Marketing, Business and Legal Guide*. New York: St. Martin's Press, 1980.
- Larmore, Lewis. *Introduction to Photographic Principles*. New York: Dover Publications, Inc., 1965. (second edition)
- Levey, Marc B. and James Lloyd, *Thinking in the Photographic Idiom: A book of Perceptual Exercises*. New Jersey: Prentice-Hall, Inc., 1984.
- The Macmillian Company, *The Focal Encyclopedia of Photography*. New York: Focal Press Limited, 1957.
- Minolta Corporation, and Doubleday & Company. *Black & White Home Developing and Printing*. New York: Avalon Communications Inc., 1982.
- Nettles, Bea. *Breaking the Rules: A Photo Media Cookbook*. New York: Inky Press Productions, 1977.
- Nikon Educational Services, *Beginner's Guide to the Single Lens Reflex Camera*. New York: Nikon, Inc., 1979.
- Rosen, Marvin J., and Dave DeVries. *Instructor's Manual with Tests Items: Introduction to Photography A Self-Directing Approach*. Massachusetts: Houghton Mifflin Company, 1987. (Third edition)
- Simon and Schuster. *Potemkin a Film by Sergei Eisenstein*. ed. Sandra Wake. New York: Lorrimer Publishing Limited, 1968.
- The Society of Photographers Communications. *ASMP Guide Business Practices in Photography 1973*. New York: ASMP - The Society of Photographers in Communications, Inc., 1973.
- White, Minor. *Zone System Manual: How to Previsualize Your Pictures*. New York: Morgan &

Morgan, Inc., 1963. (second edition)

White, Minor. *Zone System Manual: How to Previsualize Your Pictures*. New York: Morgan &

Morgan, Inc., 1968. (fourth edition)

Appendix 2. Hollis Frampton Holdings at Eastman House:

1976:0088:0001-0016

16 photographs from *Vegetable Locomotion*

1985:0588:0001

Audiotape in the Library

2003:1231:0001-0036

36 photographs from *Protective Colorations*

2003:1232:0001-0006

6 photographs from *Word Pictures*

2003:1233:0001-0047

47 slides from *Word Pictures*

2003:1234:0001-0005

5 slides from *Zorns Lemma*

2003:1235:0001-0003

3 official portraits produced by Frampton

2003:1236:0001-0011

11 photographs from *The Secret World of Frank*

2003:1237:0001-0003

3 photographs of Frank Stella produced by Frampton

2003:1238:0001-0002

2 photographs of artists by Frampton of artists

2003:1239:0001-0007

7 photographs of Lee Bontecou by Frampton

2003:1240:0001-0005

5 photographs of John Chamberlain by Frampton

2003:1241:0001

1 photograph of Lee Lozano by Frampton

2003:1242:0001-0003

3 photographs of Larry Poons by Frampton

2003:1243:0001-0007

7 photographs of Robert Morris by Frampton

2003:1244:0001

1 photograph of James Rosenquist by Frampton

2003:1245:0001-0003

3 photograph strips from *Stopping Down*

2003:1246:0001-0002

2 photographs from *Junk & Rubble*

2003:1247:0001-0020

20 photographs from *Junk & Rubble*

2003:1248:0001-0007

7 photographs from *Temptations of St. Anthony*

2003:1249:0001-0003

3 photographs from *Temptations of St. Anthony*

2003:1250:0001

1 photograph of Frampton's Computer Portraits

2003:1251:0001

1 photograph by Frampton titled "I Was Not There"

2003:1252:0001

1 photograph by Frampton titled "She Was"

2003:1253:0001-0012

12 posters for Frampton's exhibitions

2003:1254:0001-0024

24 photographs from *By Any Other Name*

2003:1255:0001-0012

12 photographs by Frampton

2003:1256:0001-0048

Mail Art / Artist Book produced by Frampton and Carl Andre

2003:1257:0001-0011

1 scrapbook of "Photographs of Historical Events etc." part of the mail art project

The Richard and Ronay Menschel Library

Film Books from Hollis Frampton's Library – Donated October 2013

This list has been copied from the Library documentation of the donation:

Wajda Trilogy: Andzy Wajda, 1973

Tristana: Luis Buruel, 1971

Pierrot le fou: Jean Luc Godard, 1969

The Seven Samurai: Akira Kurosawa, 1970

A Nous la Liberte & Entr'acte: Rene Clair, 1970

Metropolis: Fritz Lang, 1973

The Four Marx Brothers: Monkey Business & Duck Soup: 1972

The Cabinet of Dr. Caligari: Robert Wiene / Carl Mayer / Hans Janowitz

WC Fields: Never Give a Sucker an Even Break & Tillie and Gus: 1973

M: Fritz Lang, 1968

Morocco & Shanghai Express: Josef Von Sternberg, 1973

Two Russian Film Classics: Mother by Pudovkin & Earth by Dovzhenko: 1973

The Bank Dick: WC Fields, 1973

Eisenstein: The Battleship Potemkin, October, Alexander Nevsky: ed. Jay Leyda, Harper & Rowe, 1974

Cocteau: Orpheus, The Eternal Return, Beauty and the Beast: Grossman Publishers, 1972

Movement: The Literature of Cinema: E.J. Marvel, Arno Press, 1972

Cinema in Revolution: ed. Luda & Jean Schnitzer and Marcel Martin, Hill & Wang, 1973

Experimental Cinema: A Fifty Year Evolution: David Curtis, Dell Publishing Co. 1971

The Early Development of the Motion Picture: Joseph North, Arno Press, 1973

The Cinema as Art: Ralph Stephenson and J.R. Debrix, Penguin Books, 1965

How to Read a Film: James Monaco, Oxford University Press, 1977

Brakhage Lectures: Goodlion, 1972

To the Distant Observer: Form and meaning in the Japanese Cinema: Noel Burch, University of California Press, 1975

Light and Shadow: A History of Motion Pictures: Thomas Bohn, Mayfield Press, 1975

Divine Horsemen: The Voodoo Gods of Haiti: Maya Deren, A Delta Book, 1972

Shoot the Piano Player: David Goodis, Grove Press, 1956

Visionary Film: P. Adams Sitney, Oxford University Press, 1979

Expanded Cinema: Gene Youngblood, E.P. Dutton & Co. Inc. 1970

Introduction to the Art of the Movies: Lewis Jacobs, The Noonday Press 1965

Third World Cinema: Afterimage Publishing Ltd., Summer 1971

Theory of Film: Character Growth of a New Art: Bela Balazs, Dover Publications Inc. 1970

The Art of the Film: Ernest Lindgren, Collier Books, 1972

Theory of Film: Siegfried Kracauer, NY Oxford University Press, 1976

Movie Journal: Jonas Mekas, First Collier Books, 1972

Une Histoire du Cinema: Peter Kubelka, Musee National d'Art Moderne, 1976

Metaphores et Vision: Stan Brakhage, Editions du Centre Pompidou, 1998

Jean-Luc Godard: Toby Mussman, E.P. Dutton & Co. 1968

Marvellous Melies: Paul Hammond, Gordon Fraser, 1974

Eisenstein: The Growth of Cinematic Genius: Yon Barna, Little, Brown & Co. 1973

From Form / The Film Sense: Sergei Eisenstein, Meridian, 1957

Film Essays and a Lecture: Sergei Eisenstein, Praeger Publishers, 1970

Au-Dela Des Etoiles: Sergei Eisenstein, Union General d'Editions, 1974

Sergei M. Eisenstein: Marie Seton, Grove Press, 1960

With Eisenstein in Hollywood: Ivor Montagu, International Publisher, 1969

Jean Vigo: Ian Cameron, Praeger Publisher, 1972

The Independent Film Community: Peter Feinstein, For the Committee on Film and TV Resources and Services, 1977

The Magic Moving Picture Book: Dover Publications, 1975

Bordering on Fiction; Chantal Akerman's D'Est: Exhibition Catalogue, Walker Arts Center, 1995

The Book of Hollywood Quotes: Compiled by Gary Herman, Omnibus Press, 1979

Film-Marker's Cooperative Catalogue #6

30 Words: Michael Snow, 1972

Film Wise, 5-6

Film Culture – 43, 46, 30

Kuleshov on Film: Lev Kuleshov, University of California Press, 1974
Film Technique and Film Acting: V.I. Pudovkin, Grove Press, 1970
The New American Cinema: Gregory Battcock, The Good Lion, 1972
Saint Cinema: Selected Writings by Herman G. Weinberg 1929-1970: DBS Publications, 1970
Alexander Dovzhenko: The Poet as Filmmaker: ed. Marco Carynnyk, MIT Press, 1973
The New Television: ed. Douglas Davis and Allison Simmons, MIT Press, 1977
The Making of Kubrick's 2001: ed. Jerome Agel, The Agel Press, 1970
Over: Weproductions, 1975
Film: An Anthology: Daniel Talbot, University of California Press, 1967
Directors and Directors: John Russell Taylor, Hill & Wang, 1975
Catalogue of Viewing Copies: The National Film Archive, 1971
Storage and Preservation of Motion Picture Film: Eastman Kodak Co.
Celluloid and Symbols: John C. Cooper and Carl Skrade, Fortress Press, 1970
The Technique of Film Editing: Karel Reisz, Focal Press, 1974
How to Make Movie Magic: Julien Caunter, Focal Press, 1971
Films Beget Films: Jay Leyda, Hill & Wang, 1964
Technique De L'Erotisme: Lo Duca, 1958
Handbook: Standards and Procedures for Motion Picture Lab Services: editions two and three
Brakhage: Film Maker's Cinemateque, 1966
Special Effects in Cinematography: H.A.V. Bullied, Fountain Press, 1954
Lipton on Filmmaking: Lenny Lipton, Simon & Schuster, 1979
Movie and Video Type Special Effects: Emil Brodbeck, Chilton Book Co. 1968
Your Film and the Lab: L. Bernard Happe, Hasting House, Focal Press, 1974
Film Art: An Introduction: David Bordwell / Kristin Thompson, Addison-Wesley Publishing, 1979
Film and Its Techniques: Raymond Spottiswoode, University of California Press, 1958
Film Editing Handbook: 16mm Film Cutting: Hugh B. Churchill, Wadsworth Publishing Co. 1972
The Focal Encyclopedia of Film and TV Techniques: Hasting House, Focal Press Ltd. 1969
Magnetic Sound Recording for 16mm: Eastman Kodak, 1958
Kenneth Anger: Robert A. Haller, Film in the Cities, 1980

Basic Tilting and Animation: Eastman Kodak, 1961
The Five C's of Cinematography: Joseph V. Mascelli, Cine/Graphic Publications, 1965
How to do Tricks: Julie Caunter, Focal Press, 1964
American Cinematography Manual: ed. Joseph V. Mascelli, American Society of Cinematographers, 1966
A Moving Picture Giving and Taking Book: Stan Brakhage, Frontier Press, 1971
Independent Filmmaking: Lenny Lipton, Straight Arrow Books, 1972
Handbook of Super 8 Productions: Mark Mikolas and Gunther Hoos, United Business Publications, 1978
Cinephotomicrography: Eastman Kodak Co., 1970
Basic Magnetic Sound Recording for Motion Picture: Eastman Kodak, 1969
Ideas for Amateur Movies: Robert Bateman, Fountain Press, 1964
Sergei Eisenstein: (Xeroxed books 1-6)
Motion Picture and Television Dictionary (Russian-English/English-Russian): George Kent, ASC Holding Corp. 1980

Hollis Frampton Archive

This list has been formed based on the Archives as they were found in 2014, no prior inventory had been produced.

Box 1:

Book

Savage Theory: Cinema as Modern Magic by Rachel O. Moore, 2000.

Book

Theorie Der Fotografie IV 1980-1995 by Hubertus v. Amelnunxen, 2000.

File

Folder 1: Publications and Exhibition Brouchers:

UB Today Spring Summer edition 2001, 2001

Brochure from National Galerie im Hamburger Bahnhof Museum für Gegenwart-Berlin, 2002

Albright-knox Art Gallery Calendar January / February 2001, 2001

Apple advancing postcard with typed notes, 1984

Apple advancing postcard, 1984

Brochure for Hollis Frampton exhibition at Peninsula Gallery, 1965

Photocopy from *Americans* 1963 exhibition catalogue, 1963

Photocopies from *Painting Outside the Lines* by David W. Galenson (2 pages), 2001

Photocopies from *The Impact of Modern Paints* by Jo Crook and Tom Learner (pages 154-167 with front and back cover), 2000

Cepa Gallery Sixth Biennial Photography Art Auction Catalogue with 3 pages of correspondence between the gallery and Marion Faller June 6, 2002

Photocopies from *The Light Work Collection: Circumstances Over Design* (25 pages), 1996

Electromodiascope Fall 2000, 2000

Poster for A&B in Ontario, 1967

Photocopies from *Vogue* August 1, 1965 "People Are Talking About... Youthquakers" (2 pages), 1965

Photocopies from *Afterimage* March/April 1998 "Always already" (4 pages), 1998

DigitalMediaPoetics press release for "Films by Hollis Frampton" (1 page), 2002

Burchfield-Penney Art Center July/August 2002 magazine, 2002

Brochure "A Second Look Selections from Four Decades of Western New York Artists" Burchfield-Penney Art Center, 2002

Poster "The New Film" April 2 - 23 Festival of the Arts State University of New York College at Postdam, 1971

Burchfield-Penney Art Center July-August 1998 magazine, 1998

Utica College Marion Faller/Photographs brochure (with Hollis Frampton essay), 1981

Contact Sheet 28 (lightwork/community darkrooms), 1980

Book

Exhibition catalogue for *Super-8 / Berlin: The Architecture of Division*:
(dedicated to Hollis Frampton), 1983

Book

The Films of Joyce Wieland by Kathryn Elder, 1999

FileFolder 2: Interviews:

Peter Gidal interview of Hollis Frampton May 24 (38 pages), 1972

Hollis Frampton interview London filmmakers' co-op Sep. 8 (6 pages), 1976

American Film Vol. IV No. 7 May 1979, 1979

Peter Gidal interview of Hollis Frampton May 24 (38 pages), 1972

Talking About Magellan Bill Simon interview with Hollis Frampton (37 pages), ca. 1980

Talking About Magellan Bill Simon interview with Hollis Frampton with Letter from
Simon to Hollis Frampton June 11(38 pages), 1980

"Frampton at the Gates" photocopied from *Film Comment* September - October 1977
(pages 55-59) interview by Mitch Tuchman, 1977

Interview with Hollis Frampton "Zorns Lemma" by Scott MacDonald (23 pages), ca.
1979

FileFolder 3: Pound:

The Chinese Written Character As A Medium For Poetry by Ezra Pound (photocopied
pages 3 - 45), 1936

FileFolder 4: Vasulka:

Imaging System photocopied text with illustrations (24 pages), 1978

Vita (4 pages), ca. 1972

From Film to Video (3 pages), 1974

Letter from Hollis Frampton to Vasulka July 26 (1 page), 1979

Letter from Hollis Frampton to Woody & Steina June 6 (1 page), 1979

Letter to Woody & Steina August 6 (1 page), 1978

Letter to Woody & Steina June 7 (1 page), 1978

Letter to Woody & Steina April 19 (1 page), 1977

Letter from Hollis Frampton to Woody & Steina January 7 (2 pages), 1977

Memo to Vasulka from Hollis Frampton February 4 (1 page), 1976

Letter from Hollis Frampton to Vasulka December 9 (1 page), 1975

Letter from Hollis Frampton to O'Grady Nov. 13 (2 pages), 1975

Afterimage Vol. 3, No. 4 October 1975, 1975

Manuscript

Film Culture No. 53-54-55 Spring 1972:
(Stamped with Marion Faller's stamp), 1972

Manuscript

London Filmmakers Cooperative Catalog Supplement Number 1:
(Notes in text to Hollis Frampton from Peter Gidal), ca. 1972

Manuscript

Bruce Jenkins Phd. Thesis on Hollis Frampton.

Box 2:

File

Folder 1: Frampton Ephemera GEH:

File: ADSVMVS ABSVMVS in memory of Hollis Frampton abest (17 pages); proposal submitted to Lightwork by Hollis Frampton (3 pages); photocopied letter from Hollis Frampton to Peter Gidal for Structural Film Anthology (4 pages), 1976-1980

CEPA Quarterly Summer 1986 Vol. 1 Issue 4, 1986

"Celebration of the 35th Anniversary of the Founding of Media Studies" Event brochure
May 1-3, 2009

AV newspaper clipping April 23-29, 2009

Hollis Frampton "Une Conférence" Automne 1997 (3 pages double sided), 1997

Photocopies from The Buffalo News Oct. 3, 1984

Flyer for presentation by Hollis Frampton at Rising Sun Media Arts Center at the Armory for Arts March 30

Photocopies from The Nation "Pattern Recognition" by Akiva Gottlieb (2 pages), 2009

Photocopied letter from Hollis Frampton to Peter Gidal for Structural Film Anthology, 1976

Photocopied letter from Hollis Frampton to Peter Gidal for Structural Film Anthology, 1976

CEPA Gallery "7th Biennial Photography Art Auction" May 8th Catalogue, 2004

Museu d'Art Contemporani de Barcelona Hollis Frampton program, 2007

Anthology Film Archives Jan-March 2010, 2010

"Critical Mass: The Legacy of Hollis Frampton Conference" scheduled (2 pages), 2010

Artforum print Dec. 2010, 2010

"On the Camera" write up, ca. 2009

Anthology Film Archives, January-March 2011, 2011

"Book Reviews Comptes Rendus" (3 pages), 2010

Clipping from *The New York Times*, January 9, 2011, 2011

Anthology Film Archives, October - December 2011, 2011

Anthology Film Archives, April - June 2011, 2011

Burchfield Penney Art Center "Rendez Blue" broucher, 2011

"Alternative Cinema Spring 2012: Art into Moving Image" Colgate University event poster, 2012

Print of webpage "Los Angeles Filmforum", 2012

Poster "The Magellan Cycle" at Dickson Auditorium UCLA

"Hollis Frampton a Complete Filmography" (2 pages double sided)

Brochure for "Poetry plastique" at Marianne Boesky Gallery, ca. 2001

October 12 Spring 1980, 1980

CEPA Gallery "First Biennial Photography Art Auction" May 16, 1992

Utica College Marion Faller/Photographs brochure (with Hollis Frampton essay), 1981

"Homage to Hollis Frampton" Albright-Knox Gallery program, 1984

Poster "The Magellan Cycle" at Dickson Auditorium UCLA

Albright-Knox Art Gallery Calendar September 1984, 1984

National Maritime Museum brochure for Hollis Frampton screenings, 2007

Visual Studies Workshop "Sixteen Studies from Vegetable Locomotion" exhibition release, 1975

Brochure for Hollis Frampton exhibition at Peninsula Gallery, 1965

The Gary M. Hoffer '74 Memorial Photography Collection exhibition pamphlet, 1980

Contact Sheet 28, 1980

CEPA Gallery "On Exhibit" Broucher, 1985

Albright-Knox Art Gallery "Hollis Frampton: Recollections-Recreations" postcard, 1984

Addison Gallery of American art invitation postcard for exhibition May 13-June 19, 1983

Utica College Marion Faller/Photographs brocher (with Hollis Frampton essay), 1981

"Inconclusions for Patrick Clancy", 1980

"Mindframes" exhibition schedule, 2007

Screening schedule for Munson-Williams-Proctor Institute,

File

Folder 2: Faller "Time Capsule" Info:

Time Capsule Artist Statement, 1985

11 slides (and one title card) from "Time Capsule" in slide holder, 1985

Photocopies of review in the National Museum of Women in the Arts spring 1990, 1990

Photocopies of *Democrat and Chronicle* March 16 "Exploring range of photo as document" by Ron Netsky (2 pages), 1986

Photocopies of "Marion Faller: Detail-Repetition-Variation" (4 pages), 1988

Personal exhibition broucher, 1988

The Center for Contemporary Arts exhibition release with review of exhibition (2 pages), 1987

"Ich und Du" exhibition brochure, 1994

CEPA "On Exhibit" July 6 - August 2, 1985

"Youth Matters" broucher with four exhibition reviews, 1996

File

Folder 3: Faller Show Annonncements etc.:

Robert B. Menschel Photography Gallery "Marion Faller Detail-Repetition-Variation" brochure with essay, 1988

"Marion Faller Photographs" essays by Kate Koperski and Nancy Weekly, ca. 1997

Ritual Renwal: Polish-American Easter Traditions exhibition postcard, 1989

"Ritual Renwal: Polish-American Easter Traditions" exhibition essay from Buscaglia-Castellani Art Gallery, 1989

"A Gathering of Fall Traditions" exhibition publication Castellani Art Museum, 1992

"The Iconography of Rebirth: Aspects of the Polish-American Easter Celebration" exhibition publication Goldome Gallery One Fountain Plaza, 1989

"Consuming Passions: Food-Art-Culture" exhibition postcard, 1994

"Youth Matters" exhibition postcard, 1996

"Sixteen Studies from Vegetable Locomotion" exhibition postcard Visual Studies Workshop, 1975

"To Market: Changing Strategies for Family Framing on the Niagara Frontier" Exhibition invitation Castellani Art Museum, 2007

"Marion Faller Photographs" The Picker Art Gallery exhibition postcard, ca. 1978

"Marion Faller" exhibition brochure Carnegie Art Center, 1999

"Sixteen Studies from Vegetable Locomotion" exhibition postcard Albright-Knox Art Gallery, 1984

"Winter @ the Burchfield-Penney" Winter 2005/2006 exhibition listings, 2005

The Gary M. Hoffer '74 Memorial Photography Collection exhibition pamphlet, 1980

"Studio Faculty Department of Fine Arts Colgate University" exhibition postcard, 1974

"Openings @ the Burchfield-Penney" Winter 2005/2006 postcard, 2005

"Remarkable Artifacts: Folk and Popular Art in Western New York" Exhibition publication Burchfield Art Center, 1989

"Youth Matters" Exhibition publication Castellani Art Museum, 1996

CEPA Quarterly Winter 1987 Vo. 2 Issue 2, 1987

Creative Camera No.121 July 1974, 1974

Photocopy of *Reporter* "Celebration of Food" September 29, 1994 Volume 26, No. 4 (1 page), 1994

CEPA "On Exhibit" July 6 - August 2, 1985

"Devotional Displays: Personal and Community Traditions" Castellani Art Museum exhibition publication, 2008

"Buffalo State College Happenings!" February - March 1989, 1989

"Burchfield Art Center Newsletter" January- February 1989, 1989

Photocopies from "Directions in Collection: Photography" Burchfield Art Center (3 double sided pages), ca. 1987

"6 Months: A Memorial" Photographic Resource Center at Boston University exhibition postcard, 2002

"Remembering the Forgotten Ones: Selections from the Milton Rogovin Collection"
Burchfield-Penney Art Center exhibition publication, 2002

"Burchfield-Penney Art Center" January/February 2003, 2003

Photocopy of "artviews gallery directory" (1 page), ca. 2003

"Albright-Knox Art Gallery Calendar of Events" November 1984, 1984

Photocopy of *The Buffalo News* Sep. 22 1994 "An Artists' Sampling of Food, Glorious Food" by Richard Huntington (1 page), 1994

Photocopy of *Popular Photography* June 1982 Vol. 89, No. 6 "Shows We've Seen" by Dana Asbury (page 19, 1 page), 1982

Photocopy of *Santa Fe Reporter* April 29, 1987 "A Fresh Look at Trash" by Geoff Gorman (1 page), 1987

Photocopy of *Democrat & Chronicle* (Rochester) March 16, 1986 "Exploring range of photo as document" by Ron Netsky, 1986

Photocopy of *Reporter* "Celebration of Food" September 29, 1994 Volume 26, No. 4 (1 page), 1994

Photocopy copy of "Artist-in-residence" Marion Faller (3 pages), ca. 1985

The National Museum of Women in the Arts. *The State of Up State New York Women Artists*, New York: New-Art Printing, Inc. (first edition), 1989.

Photocopy of *City* "Sensory Overload as Workshop Celebrates 30 years" by Ron Netsky, August 2-8 (1 page), 2000

Photocopy of *City* "The (photographic) art of the possible" by Ron Netsky, March 18-24 (page 19, 1 page), 1998

"Art Musuem University of New Mexico" Winter 1982 (two copies folded together with: "Marion Faller: Local Conventions" ehxibition postcard; Photocopy of *Popular Photography* June 1982, Vol. 89, No. 6 "Shows We've Seen" by Dana Asbury, 1982

Photocopy of *The Buffalo News* September 16, 1992 "Exploring Life itself at UB Faculty Show" by Richard Huntington Page B-6 (1 page double sided), 1992

Utica College Marion Faller/Photographs brochure (with Hollis Frampton essay), 1981

"Soho Photo Gallery June 5 through July 3, 1973" exhibition announcement folded with an exhibition brochure for group show "Graffiti", 1973

"21 for 25" exhibition publication Women's Studio Workshop, 2000

Pages from *Afterimage* January 1980 9-12 folded with: "the Image considered: Recent Work by Women" Visual Studies Workshop exhibition postcard; Photocopy of "What a Way to Start the New Decade" (1 page), ca. 1980

Photocopy of "Exceptional Photographers Exceptional Books," ca. 2002

Photocopy of *Artweek* Oct. 24, 1987 p. 11 "Photography: the Relevance of References" by Susan Hinton (1 page), 1987

"Midtown Y Gallery" November 7 to December 3 exhibition listing

"Surface Appearances: an exhibition in flux" Midtown Y Gallery exhibition listings February 18 to March 14, 1976

Photocopy of *The Village Voice* February 1, 1973 page 32 "Latent Image," 1973

Contact Sheet 25, 1980

Photocopy of two articles in a plastic holder: *American Photographer* March 1987 "Photograph's Family Tree" by Evelyn Roth (1 page); *Artweek* Oct. 24, 1987 p. 11 "Photography: the Relevance of References" by Susan Hinton (1 page), 1987

Gretchen Garner. *Reclaiming Paradise: American Women Photograph the Land*. Minnesota: Tweed Museum of Art, 1987.

File

Folder 4: Faller Curated-Juried Interview and Writing:

New York Folk Lore Newsletter Fall 1992 Vol. 13 No. 3, 1992

"Autobiography: Painting Photography Film" The Picker Gallery exhibition listing, 1975

"Everson Museum of Art of Syracuse and Onondaga County" November 1976 brochure; folded inside: invite for a members' preview of the exhibitions Nov. 5 1976, 1976

"Seventh Annual Arts Awards" The Arts Council in Buffalo and Erie County event schedual with program detail page folded inside, 1993

Arts&Letters Vol. 3 No.2 October 1985, folded inside: Photocopied *Reporter* January 30, 1986 Vol. 17 No. 17 "This Week" (1 page); "New Work: Photography" Department of art State University at Buffalo exhibition postcard, 1985-1986

"The Syracuse Show 1978" exhibition publication by Onondaga Savings Bank and Everson Museum of Art (essay by Marion Faller), 1978

Photocopy of *The Post-Standard* June 5, 1976 Vol. 147, No. 261 "Colgate Showing Photo Collections" (1 page), 1976

"Everson Museum of Art Bulletin" September-October 1977 publication, folded inside: Photocopy of *Herald American* Oct. 9, 1977 "Three-man show of color photos at Everson" by Ann Hartranft-Temple (1 page), 1977

"Tenth Annual Cattaraugus County Campus, JCC Juried Student Exhibition" exhibition poster, 1992

"Lawn D'Arts 2" exhibition brochure July 26-August 25, 2002

Afterimage Vol. 17 No. 7 February 1990, 1990

Box 3:

Book

Fischer, Konard, Jürgen Jarten and Hans Strelow. *Prospect 71 Projection*. Germany: Art-Press Verlag, 1971.

(there is a large business card inside for "Projection Ursula Wevers" annotated "with compliments"), 1971

Book

Le Mois De La Photo: Montreal September 1991 Catalogue

File

Folder 1: MoMA Event Poster:

Museum of Modern Art "The New Cinema Seminar Presents an Evening of the Work of Hollis Frampton" event poster, ca. 1980

File

Folder 2: Erotic Predicaments for Camera:

Typed "Erotic Predicaments for Camera" essay Buffalo, New York, April 1982 (8 pages), 1982

Handwritten annotated bibliography (1 page), ca. 1982

Photocopy notes Buffalo, New York April 1982 (1 page), 1982

Photocopy published letter from *The Letters of Lewis Carroll* Vol. 1-2 "To F.H to Atkinson" page 445 (2 pages), 1979

Photocopy of *The Letters of Lewis Carroll* Vol. 1-2 "Technical Notes" (1 page), 1979

Photocopy of Plate II from *The Letters of Lewis Carroll* Vol. 1-2 with notes, 1979

Photocopy of Plate IV from *The Letters of Lewis Carroll* Vol. 1-2 with notes, 1979

Photocopy of Plate III from *The Letters of Lewis Carroll* Vol. 1-2 with notes, 1979

Photocopy of "Fr. J. Moulin" ca. 1855 plate with notes, ca. 1982

Newsprint "Why We Live in Music's Past"

File

Folder 3: Wieland:

"I Don't Even Know about the Second Stanza" by Joyce Wieland and Hollis Frampton (edited by Bruce Elder) May 1971 annotated "Edited" (26 pages), 1971

"I Don't Even Know about the Second Stanza" by Joyce Wieland and Hollis Frampton annotated "Original" (60 pages), ca. 1971

"World Health Day Journée Mondiale De La Santé" envelope signed by Joyce Wieland, 1972

"Collective Films" card for Joyce Wieland, ca. 1975

The Canadian Forum Vol. LI, No. 605 June 1971, 1971

File

Folder 4: Mixed Materials: Articles and Correspondence:

"Hallwalls" Tribute program # 1 (1 page), 1984

Page from *Photo Communique* Fall 1984 "Circles of Confusion: Film Photography and Video; Tects 1968-1980" article by Bruce Elder, 1984

Hollis Frampton "Une Conférence" Automne 1997 (3 pages double sided), 1997

Photocopy of *Visions* Vol. 11, No. 3 Fall 1987 "Dan Eisenberg's Cooperation of Parts" by Mark McElhatten (4 pages), 1987

Photocopy of "Old Men, Angels and Germans" by Amy Sparks (1 page)

Autobiography: Painting Photography Film Picker Gallery exhibition listing, 1975

Photocopy of *Washington Review* "Hollis Frampton" by Tony Safford June/July, 1984

"Yvonne Rainer: Drei Filme im Arsenal" folded with a typed letter from Yvonne to Hollis Frampton Dec. 1, 1974 (1 page); "Whitney Museum of American Art New American Filmmakers Series" event listing Dec. 11-17, 1974 with annotations; one envelope from Y. Rainer to Hollis Frampton containing a letter 9-27 (one page); annotated

invitation to Hollis Frampton from Yvonne to "Collective for Living Cinema" benefit screening of Journeys from Berlin 1971; Aerogramme from Rainer to Hollis Frampton 10-18-76; postal card to Hollis Frampton from Rainer, 1971-1976

Photocopied pages from *The International Directory of Films and Film-Makers* ed. Christopher Lyons 1984 (3 pages), 1984

Book

Soundings. New York: Neuberger Museum, 1981.
(postcard from the Museum loose inside book), 1981

File

Folder 5: Bruce Jenkins Article:

Photocopy of "The Machine in the Museum or the Seventh Art in Search of Authorization" by Bruce Jenkins as published in Witte de With Cahier # 3 Feb. 1995 (9 pages), 1995

Publication

Wide Angle Vol. 9 No. 1, 1987.

Publication

Wide Angle Vol. 2 No. 3, 1977.

File

Folder 6: Mixed Materials: Articles, Lectures and Exhibition Announcements:

Electormodiascope Spring 1996, 1996

"Museumtalk" (11 pages), ca. 1984

Clippings from *Vouge* August 1, 1965 "People Art Talking About Youthquakers" (2 pages), 1965

CEPA Quarterly Vol. 1, Issue 1 Fall 1985, 1985

Utica College Marion Faller/Photographs brochure (with Hollis Frampton essay), 1981

"Homage to Hollis Frampton" program from Albright-Knox, 1984

Envelope from Cleveland Center for Contemporary Art containing 5 cards for upcoming exhibitions, 1991

Publication

National Film Theater. *Third Interanational Avant-Garde Festival*. 9-17 June 1979.

Publication

Whitney Museum of American Art. *1979 Biennial Exhibition*. New York: Whitney Museum of American Art, 1979.

File

Folder 7: October clippings:

Four pages from *October* Spring 1985 "Hollis Frampton: A Portfolio" by Marion Faller and Hollis Frampton, 1985

Publication

The Addison Gallery of American Art. *Tradition Transition New Vision*. Massachusetts: The Addison Gallery of American Art, 1983.

(exhibition invitation postcard loose inside book), 1983

File

Tuchman:

Letter to Hollis Frampton from Tuchman April 28, 1977

Photocopy of *Los Angeles Times* "A Film-Maker for the Long Haul" by Mitch Tuchman April 10, 1978 (1 page), 1978

Film Comment September-October 1977 Vol. 13 No. 5, 1977

Photocopy of *Yale Daily News* "'Critical Mass' Manipulates Audience, Teaches Grasp of New Film Techniques" by Mitch Tuckman December 9, 1971, 1971

Hollis Frampton interview Nov. 22, 1971 at the Municipal Cafeteria, Canal Street, NYC (18 pages), 1971

Photocopy of *Los Angeles Times* "'Magellan' on a Death Trip" by Mitch Tuchman March 1, 1977(1 page), 1977

Photocopy of *Film Comment* "The Mekas Bros. Brakhage & Baillie Travelling Circus" by Mitch Tuchman (10 pages), 1978

"Avant-garde filmmakers" article by Mitch Tuchman (27 pages), ca. 1975

"Re: (nostalgia), a film by Hollis Frampton" by Mitch Tuchman (19 pages), 1971

File

Folder 9: Frampton Publications:

"Erotic Predicaments for the Camera" by Hollis Frampton (4 pages), 1982

Anthology Film Archives September - October 1996, 1996

File

Folder 10: Chikiris:

Letter to Susan Krane from Michael Chikiris Jan. 23, 1995; Letter from Susan Krane to Michael Chikiris Cc: Marion Faller February 2, 1995 (1 page double sided), 1995

eight loose photocopies of Frampton's work, ca. 1995

Publication

Andre, Carl and Hollis Frampton. *12 Dialogues 1962-1963*. ed. Benjamin H.D. Buchloh. Halifax and New York: The Press of the Nova Scotia College of Art and Design with New York University Press, 1980.

File

Folder 11: Frampton Writings and Exhibition Material:

Photocopy of *CEPA* "Hollis Frampton: Eight Short Films" announcement with five pages of typed notes on various films (6 pages), 1985

"Alternative Cinema-Fall 1996" Event poster, 1996

Hollis Frampton *Recollections-Recreations* Albright-Knox Gallery exhibition postcard (3 of them), 1984

Visual Studies Workshop "Sixteen Studies from Vegetable Locomotion" exhibition release, 1975

Neuberger Museum State University of New York at Purchase South Gallery opening reception card with directions to the museum (two objects), 1975

CEPA Gallery "On Exhibit" postcard, 1985

"Inclusions for Patrick Clancy", ca. 1980

CEPA Quarterly Vol. 2 Issue 1 Fall 1986, 1986

"Mental Notes" Hollis Frampton (4 pages), 1973

"The Films of Hollis Frampton" Walker Art Center auditorium program (9 pages), 1972

CEPA Quarterly Vol. 1, Issue 4 Summer 1986, 1986

"Albright-Knox Art Gallery Calendar September 1984, 1984

Photocopy of *Art Forum* October 1974 "Incisions in History / Segments of Eternity" by Hollis Frampton (11 pages), 1974

"Erik Saite, Hollis Frampton, Reno Odlin" Galerie Arnud Lefebvre exhibition postcard, 1996

"Components of this Installation" (1 page), ca. 1995

"The Films of Hollis Frampton" The Museum of Modern Art Department of Film exhibition brochure, 1973

University Film Study Center Newsletter Vol. 7, No. 5 June 1977, 1977

Poster "The Magellan Cycle" at Dickson Auditorium UCLA

"Inclusions in History/Sgements of Eternity" Hollis Frampton April 1974 Eaton, New York (38 pages), 1974

Publication

Cathcart, Linda L. *Vasulka: Steina, Machine Vision, Woody, Descriptions*. New York: Albright-Knox Art Gallery, 1978.

(dedication inside to Hollis Frampton), 1978

Publication

CEPA Gallery. *Second Biennial Photography Art Auction*. New York: CEPA Gallery, 1994.

Publication

CEPA Gallery. *First Biennial Photography Art Auction*. New York: CEPA Gallery, 1992.

File

Folder 12: Frampton Writings, Research, and Exhibition Materials:

Page with "Critical Mass" listing, ca. 1971

Photocopies of "Art and the Structuralist Perspective" from Paul to Hollis Frampton (12 pages), ca. 1978

The San Francisco Cinematheque "Merry, Joyful, Memorial Tribute" program (2 pages), 1984

Utica College Marion Faller/Photographs brochure (with Hollis Frampton essay), 1981

George Eastman House and Visual Studies Workshop "Motion and Document - Sequence and Time: Eadweard Muybrdige and Contemporary American Photography" invitation, 1993

Two pages from *October* "Film in the House of the Word," ca. 1981

Publication

Artforum February 1972

File

Folder 13: New Forms in Film:

Photocopy of "New Forms in Film" discription by Annette Michelson for the Solomon R. Guggenheim Museum (1 page), 1972

Publication

Burchfield-Penney Art Center. *The Filmic Art of Paul Sharits*. New York: Burchfield-Penney Art Center, 2000.

File

Folder 14: Misc Papers in Hollis Frampton Files:

Photocopy of *Futuerist Performance* (29 pages),

File

Folder 15: O'Neill:

one envelope from Pat and Bev O'Neill to Hollis Frampton containing five film strips between two pieces of cardboard, one containing a note from Pat, 1979

File

Folder 16: C. Vigil:

Letter to Hollis Frampton from Carmen June 15, 1976 (1 page) (the letter is typed on the back of "Canyon Cinematheque"), 1976

"Songs of Solitude" with annotations by Carmen to Hollis Frampton (27 pages), 1976

File

Folder 17: Film Screening Programs:

Letter to Marion Faller from Robert Huot attached to a copy of "Spiral Publication Party and Film Screening" event schedule, 1984

"Film Center" April 5, 1977 program (2 pages double sided), 1977

LA VISTA the Downtown Cinema Club The Explicador: The Newsletter of the Downtown Cinema Club No. 5 Fall 1999

Photocopy of *The Soho Weekly News* "The Other Cinema" by Amy Taubin Feb. 15, 1979 (1 page), 1979

Millennium Pesonal Cinema Program Spring Series 1984, 1984

Two pages from *October* "Film in the House of the Word", ca. 1981

Photocopy of Whitney Museum of American Art "Hollis Frampton Porgram at Whitney Museum" press release (1 page), 1976

Photocopy of "Da Leggere" (1 page), 1981

Book

Elder, Kathryn. *The Films of Joyce Wieland*. Toronto: Toronto International Film Festival Group, 1999.

Book

Sherman, Eric. *Directing the Film: Film Directors on Their Art*. Boston: Little, Brown, and Company, 1976.

(book is signed and dedicated to Hollis Frampton from Sherman and contains a loose letter to Hollis Frampton from Sherman 5/2/77 (1 page)), 1967-1977

Book

Brakhage, Stan. *The Brakhage Lectures*. Chicago: The Goodlion, 1972.

(book is signed and dedicated to Hollis Frampton from Brakhage), 1972

Book

Vigil, Carmen. *Up to Now Just Now*. San Francisco: Bush Press, 1972.

(book is signed and dedicated to Hollis Frampton from Vigil), 1972

Book

Gidal, Peter. *Structural Film Anthology*. London: British Film Institute, 1976.

(book is signed and dedicated to Hollis Frampton and Marion Faller from Gidal), 1976

Publication

Aubert, Maeva. *La pratique conceptuelle dans l'oeuvre cinématographique de Hollis Frampton de 1970 à 1972*. Paris: Université de Paris I, La Sorbonne, 1996.

(thesis project supervised by Mr. Dominique Chateau, Thesis contains a letter to Marion Faller from Maeva Nov. 27, 1996), 1996

Appendix 3. Faller's Compiled Resume

The following appendix was produced by compiling several of Faller's resumes located in the "Marion Faller" information file at the Richard and Ronay Menschel Library at George Eastman House International Museum of Film and Photography; as well as resumes located in the Visual Studies Workshop "Marion Faller" student file. The information has been transcribed based on Faller's produced record.

EDUCATION:

MFA Visual Studies Workshop, Rochester NY – Program in Visual Studies 1979

BA Hunter College, City University of New York – Art Major, Education Major 1971

Additional Coursework:

William Paterson College, Wayne NJ

New York University, NYC NY

ACADEMIC EMPLOYMENT:

University at Buffalo, State University of New York

Associate Professor, July 1989 – August 2002

Assistant Professor, September 1982 – June 1989

Courses taught: Intermediate Photography I & II, Advanced Photography I & II, Color Photography, History of Photography, Topics in Contemporary Photography, Senior Thesis Projects 1 & 2, Graduate Photography Seminar, Graduate Photography Tutorial, Special Problems in Photography, Arts Administration Internship, Photography Internship, Studio Seminars in Photography (e.g. The Photographic Sequence, Autobiography in Photography, Careers in the Visual Arts, Exploring Content, Women in Photography)

Colgate University

Assistant Professor, September 1979 – June 1982

Instructor, September 1974 – August 1979

Courses taught: Beginning Photography, Photography II, History of Photography, Independent Study in Photography, Photography for the Classroom Teacher, Basic Photography Workshop, Filmmaking I, History of the Cinema, Independent Study in Film, Senior Colloquium

Marymount Manhattan College, NYC

Lecturer, September 1973 – June 1974

Course taught: candid photography

Hunter College, City University of New York

Lecturer, September 1971 – June 1974

Courses taught: Principles of Photography, Advanced Photography, Independent Study in Photography

Other:

Colgate Advanced Placement Summer Session (CAPSS), June – August 1980

Colgate High Achievement Program, January 1975 – March 1980

Hamilton Central School, Hamilton NY, September 1975 – May 1979

GRANTS, FELLOWSHIPS, AWARDS:

Burchfield-Penney Art Center – Esprit de Corps Artist Award, 2006

Women's Studio Workshop – 21 for 25 Grant, 1999

SUNY/Buffalo-UUP – Faculty Awards, 1999, 1993 & 1990

New York Foundation for the Arts (NYFA) – Photography Fellowship, 1998 & 1985

New York Foundation for the Arts (NYFA) – Catalog Project Grant, 1997

CEPA Western New York Grant in Photography – Photography Fellowship, 1985

Polaroid Foundation, Cambridge MA – equipment grant for Colgate University, 1980
Creative Artists Public Service Program (CAPS) – Photography Fellowship, 1977
Light Work Inc, Syracuse University – Photography Fellowship, 1976
Colgate University – Faculty Grants, 1982 & 1975-1980
Hunter College, CUNY – Richter Grant, 1970, Abrams Fund Grant, 1971, Westchester Alumni Grant, 1971

PHOTOGRAPHIC PRINTS IN PUBLIC COLLECTIONS:

Addison Gallery of American Art, Phillips Academy (Andover MA)
Albright-Knox Art Gallery (Buffalo NY)
Buffalo Seminary (Buffalo NY)
Burchfield-Penney Art Center (Buffalo NY)
The Carnegie Institute Museum of Art (Pittsburgh PA)
Castellani Art Museum of Niagara University (Lewiston NY)
Center for Photography at Woodstock Collection, Dorsky Museum, SUNY College at New Paltz (New Paltz NY)
Colorado Collection, CU Art Galleries, University of Colorado at Boulder (Boulder CO)
Fenimore Art Museum (Cooperstown NY)
High Museum of Art (Atlanta GA)
Hotchkiss School (Lakeville CT)
George Eastman House International Museum of Photography and Film (Rochester NY)
Kresge Art Museum, Michigan State University (East Lansing MI)
Light Work, Syracuse University (Syracuse NY)
Marine Midland Bank (Buffalo NY)
MOPA, Museum of Photographic Arts (San Diego CA)
Museum of Fine Arts (Houston TX)
National Gallery of Canada (Ottawa, Ontario)
Northlight Gallery, College of Fine Arts, Arizona State University (Tempe AZ)
Photographic Archives, University of Louisville (Louisville KY)
Hoffer Collection, Picker Art Gallery, Colgate University (Hamilton NY)

Visual Studies Workshop Research Center (Rochester NY)

Walker Art Center (Minneapolis MN)

Also: Numerous private collections

SELECTED EXHIBITIONS — SOLO & 2/3-PERSON SHOWS:

- 2007** Castellani Art Museum, *To Market: Changing Strategies for Family Farming* [curator: Kate Koperski], October 07-January 08 (3-person with Jim Bush & Denise Wood)
- 2006** Burchfield-Penney Art Center, Buffalo NY, *Marion Faller: A Life in Art* [curator: Scott Propeack], January-March (solo)
- 2001** Little Theater Gallery, Rochester NY [in connection with the *Lawn D'Arts* exhibition organized by Pyramid Arts Center; curator: Elizabeth McDade], July-September (solo)
- 1999** Fenimore Art Museum, New York State Historical Association, Cooperstown NY [curator: Frank Kolbert], April-December (solo)
- Carnegie Art Center, Tonawanda NY, [curator: Ellen Ryan], May-June (solo)
- 1998** Buffalo Seminary, Buffalo NY, April (solo)
- Up-Front Gallery, Burchfield-Penney Art Center, Buffalo NY, May-August (solo)
- 1997** Wilson Free Library, Wilson NY, *Food & Festival* [organized by the Castellani Art Museum; curator: Kate Koperski], June (solo)
- 1996** Buffalo & Erie County Historical Society, Buffalo NY, September (solo)
- 1994** Centre Gallery, Jamestown Community College, Olean NY, *Ich und Du: Photographs by Elizabeth Davis, Marion Faller & Penny Harris*, [curator: James Colby], January-February (3 one-person shows)
- 1992** Castellani Art Museum, Niagara University, Lewiston NY [curator: Kate Koperski], October-November (2-person with Lynn Sequoia Ellner)
- 1991** Olean Public Library, Olean NY, March (solo)
- Castellani Art Museum, Niagara University, *Nativity*, December 91 - January 92 (solo)
- 1990** Port Washington Public Library, Port Washington NY, March-April (solo)
- 1989** Burchfield-Penney Art Center, Buffalo NY, *Remarkable Artifacts: Folk & Popular Art in Western New York* [curator: Mia Boynton], January-March

- Castellani Art Museum, Niagara University, ***Ritual Renewal: Polish-American Easter Traditions*** [curator: Kate Koperski], March-April & travelling to:
- Buffalo & Erie County Historical Society, Buffalo NY, October
 - Roberson Art Center, Binghamton NY, March 90
 - Mazur Gallery, Polish Community Center, Buffalo NY, October 90
- 1988** Castellani Art Museum, ***Iconography of Rebirth: Aspects of the Polish-American Easter Celebration*** [curator: Kate Koperski], March-April (solo) & travelling to:
- Goldome Gallery, Buffalo NY, March-April 89
- CEPA Gallery, Buffalo NY, ***Neither/Nor: A Primer***, May-June (solo)
- Robert B. Menschel Photography Gallery, Syracuse University, Syracuse NY, ***Marion Faller: Detail-Repetition Variation*** [curator: Gina Murtagh], November-December (solo retrospective)
- 1987** Hampshire College, Amherst MA, ***Time Capsule***, April (solo)
- Center for Contemporary Art, Sante Fe NM, ***Time Capsule***, April-June (solo)
- Blue Sky Gallery, Oregon Center for the Photo Arts, Portland, ***Faller, Smiley, Wittles***, Nov (3-person)
- 1986** Visual Studies Workshop Gallery, Rochester NY, ***Time Capsule***, March (solo)
- MetroRail System, Hospital-Allen Station, Buffalo NY, Nov 86-Feb 87 (solo subway installation)
- 1985** Campos Photography Center, CEPA Satellite Exhibition, Buffalo NY, June-July (solo)
- CEPA Gallery, ***Time Capsule***, July (solo)
- Campos Photography Center, Rochester NY, July-August (solo)
- 1983** Lowe Art Gallery, Syracuse University, Syracuse NY, November 1982-January 1983 (solo)
- Foto Gallery, New York NY, September (solo)
- 1982** University Art Museum, University of New Mexico, Albuquerque NM, January-February (solo)
- Hotchkiss School, Lakeville CT, ***Drobek/Faller/Traub***, February-March (3-person)
- Gallery of Art, University of Northern Iowa, Cedar Falls IA, March-April (solo)
- 1981** Edith Barrett Gallery, Utica College, Utica NY, March-April (solo)
- 1980** Rutger Gallery, Utica NY, May-June (solo)

- 1979** Light Fantastic Gallery, Kresge Art Center, Michigan State U, East Lansing MI, June-July (solo)
Light Work Gallery, Syracuse NY, November (solo)
- 1978** Picker Art Gallery, Colgate University, Hamilton NY, October (solo)
Visual Studies Workshop, Rochester NY, November (solo MFA exhibition)
- 1977** SUNY College of Technology, Utica NY, March-April (solo)
Chapman Art Center, Cazenovia College, Cazenovia NY, November-December (solo)
- 1975** Visual Studies Workshop, Rochester NY, *Sixteen Studies from VEGETABLE LOCOMOTION*, May [collaborative project with Hollis Frampton]
Agfa-Gevaert, Teterboro NJ, *Hey, Baby, Take My Picture*, October (solo)
- 1974** Midtown Y Gallery, New York NY, November (solo)
- 1973** Marymount Manhattan College, New York NY, April-May (solo)
SohoPhoto Gallery, New York NY, June (solo)
- 1972** Modernage Discovery Gallery, New York City NY, February (solo)
SohoPhoto Foundation, New York, NY, November (solo)

SELECTED GROUP EXHIBITIONS

- 2012** Albright-Knox Art Gallery, Buffalo NY, *Wish You Were Here*, [curator: Heather Pesanti], March-July
Burchfield Penney Art Center, Buffalo NY, *Edible Complex*, April-September
- 2011** Flickenger Performing Arts Center, Nichols School, Buffalo NY, *Women Artists in Western New York*, August-November
Burchfield Penney Art Ctr, *For Once, Then, Something*, curator: John Opera]
September - February 2012
- 2010** Paul William Beltz Family Art Gallery, Villa Maria College, Cheektowaga NY, *Colorless*, September-October
- 2009** Visual Studies Gallery, University at Buffalo, *UB Art Alumni & Faculty: Selected Works from the Gerald Mead Collection*, March-April
Colgate University, Hamilton NY, *Remember? Photographs before Digitization*, May-November

- Castellani Art Museum, Niagara University, *Reflections on Folk Arts* [curator: Claire Aubry], September-December
- 2008** Buffalo Museum of Science, Buffalo NY, *Full Spectrum* [curator: Gerald Mead], March-June
- Castellani Art Museum, Niagara University, *Devotional Displays: Personal & Community Traditions* [curator: Claire Aubry], April-December
- Kenan Center, Lockport NY, *Feasting Eyes: Artists Take on Food* [curator: Gerald Mead], August-September
- Academy of Art, Berlin, Germany, *Notation* [curators: Dieter Appelt & Hubertus Amelunxen], September-November
- 2007** ZKM Centre for Art & Media, Karlsruhe, Germany, *MindFrames: Center for Media Study in Buffalo 1973-1990* [curators: Peter Weibel & Error! Contact not defined.], December 2006-March 2007
- Albright-Knox Art Gallery, Buffalo NY, *Remix the Collection*, February-November
- Castellani Art Museum, Niagara University, *Focus on Tradition: Fifteen Years of Regional Folk Art Documentation* [curator: Kate Koperski], July-October
- Goldman/Greenfield Gallery, Daemen College, Amherst NY, *About Face* [curator: Gerald Mead], September
- 2006** Burchfield Penney Art Center, *Think Ink: Prints from the Burchfield-Penney's Collection*, March-July
- Hallwalls, Buffalo NY, *It's Not You, It's Me* [members exhibition], July-August
- Hallwalls, *Consuming Passions 2006: Exquisite Horizon* [benefit exhibition] November
- 2005** Hallwalls, Buffalo NY, *700 Main Redux* [members exhibition], March-April
- 2004** Burchfield Penney Art Center, Buffalo NY, *Colby Art Program: 20th Anniversary Exhibition*, February-May
- Albright-Knox Art Gallery, Buffalo NY, *In Focus: Themes in Photography*, November-January 2005
- 2003** Hallwalls, Buffalo NY, *Hey America, You're so Fine ...* [members exhibition], January-February
- Big Orbit, Buffalo NY, *A Big Orbit Survey: Selections from the Gerald Mead Collection*, August-September

- Burchfield Penney Art Center, Buffalo NY, *In Context: Art & Text* [curator: G Mead], October -February 2004
- 2002** Museum of Photographic Arts, San Diego CA, *Visions of Passage: Photographers, Writers & the American Scene* [curator: James Enyeart], Mar-May & traveling to several locations including:
- Martin Gropius Building, Berliner Museen, Berlin, Germany, June-August 2003
 - High Museum of Art, Atlanta GA, April-August 2004
- Photo Resource Center (PRC), Boston MA, *6 Months: A Memorial* [curator: Leslie K Brown], Mar-Apr
- M&T Center, Burchfield Penney Art Center Satellite Space, Buffalo NY, *Buffalo: People & Places*, March–April
- Armory Center for the Arts, Pasadena CA, *Show: The Flag* [curators: Nancy Buchanan & Carol Wells], May-June
- Houston Center for Photo, Houston TX, *Made in America* [curators: Jean Caslin & M Mudry], September-October
- Hallwalls, Buffalo NY, *Invisible Archives 2* [curators: John Massier & Gerald Mead], Nov-December
- 2000** Gateway Gallery, Rochester NY, *New Work by VSW Alumni* [curator: Elizabeth McDade], July
- 1999** Kenan Art Center, Lockport NY, *Women's History through Art*, February-April
- M&T Center, Burchfield-Penney Art Center Satellite, Buffalo NY, *Zoolatry*, [curator: Nancy Weekly], May-October
- 1998** Visual Studies Workshop, Rochester NY, *Rejuvenations* [curator: Roger Rowley], January-April
- Burchfield-Penney Art Center, Buffalo NY, *Photographs: Pictorialism to Post-Modernism* [curators: Charles Agel & Nancy Weekly], May-August
- CEPA Gallery, Buffalo NY [members exhibition], May-August
- Burchfield-Penney Art Center, *Recent Acquisitions*, July-September
- Castellani Art Museum, Niagara University NY, *The Puerto Rican Year: Community, Celebration, Identity* [curator: Kate Koperski], September 1998-March 1999 & traveling
- 1997** CEPA Gallery, Buffalo NY, *Light & Image* [members' exhibition], February-May

- The Center for Photography at Woodstock, NY, *Home Is Where The Heart Is* [curator: Sarah Morthland], April-May & travelling to:
- The Print Center, Philadelphia PA, June
- Connelly Center Art Gallery, Villanova University, Villanova PA, *Art & Religion: The Many Faces of Faith* [coordinator: Kay Z Myers], July-August
- 1996** Obscura Gallery, Portland OR, *Blue Sky 20th Birthday Exhibition*, January-February
- Museum of Contemporary Art (MOCA) at the Temporary Contemporary, Los Angeles CA, *Hall of Mirrors: Art & Film since 1945* [curator: Kerry Brougher], March-May & travelling to:
- Wexner Center for the Arts, Columbus OH, September 1996-January 1997
 - Palazzo delle Esposizioni, Rome, Italy, June- September 1997
 - Museum of Contemporary Art, Chicago IL, October 1997-January 1998
- Castellani Art Museum, Lewiston NY, *Youth Matters: Pat Bacon, Tim Rollins & KOS, Marion Faller, Adrienne Salinger* [curator: Elizabeth Licata], Apr-June & travelling to:
- Wolfson Galleries, Miami-Dade Community College, Miami FL, September-October
- Burchfield-Penney Art Center, Buffalo NY, *Toys: The Artist at Play*, October-December
- Tower Gallery, SUNY College at Brockport, NY, *Close to Home* [curator: Roger Rowley], October-November
- Useum, Burchfield-Penney Art Center, *Folk Art: Exploring WNY Communities*, November-December
- 1995** Albany Institute of History & Art, Albany NY, *Out of the Ordinary: Community Tastes & Values in Contemporary Folk Art* [curator: Varick Chittenden], January-May & travelling to:
- Roberson Art Center, Binghamton NY, July-December
 - Hudson River Museum, Yonkers NY, April-June 1997
- Tower Fine Arts Gallery, SUNY College at Brockport, Brockport NY, *Deja Vu All Over Again: Contemporary Photographers Reuse Old Memories* [curator: John Rudy], January-March
- Burchfield-Penney Art Center, Buffalo NY, *Pun Intended*, February-March

- Castellani Art Museum, Niagara University, Lewiston NY, ***Working Affinities*** [curator: Elizabeth Licata], June-September & travelling to:
- Newhouse Center for Contemporary Art, Staten Island NY, October 1995-January 1996
- 1994** Balch Institute for Ethnic Studies, Philadelphia PA, ***Holidays & Festivals in America***, November 1993-July 1994 & travelling for 3 years
- CEPA Gallery, Buffalo NY, ***Photography & Representation*** [members' exhibition], February-March
- Castellani Art Museum, Niagara University, Lewiston NY, ***Consuming Passions: Food*Art*Culture*** [curators: Sara Kellner & Kate Koperski], September-October
- Visual Studies Workshop Gallery, Rochester NY, ***Visible Traces*** [curators: Elizabeth McDade & Jeanine Gayeski], December 1994-March 1995
- 1993** Mazur Gallery, Buffalo NY, ***Everywoman*** [curator: Cheryl Brutvan], January-February
- Handwerker Gallery, Ithaca College, ***NE SPE Exhibit*** [curator: Gary Wells], October
- Castellani Art Museum, Niagara University, Lewiston NY, ***New Additions '93***, October
- 1991** National Museum of American Art, Smithsonian Institution, Washington DC, ***Motion & Document/Sequence & Time: Eadweard Muybridge & Contemporary American Photography*** [curators: James Sheldon & Jock Reynolds], June-September & travelling to:
- Addison Gallery of American Art, Phillips Academy, Andover MA, October-December
 - International Center for Photography/Midtown, New York NY, February-April 1992
 - Long Beach Museum of Art, Long Beach CA, July-September 1992
 - Presentation House, North Vancouver BC, Canada, November-December 1992
 - Henry Art Gallery, University of Washington, Seattle WA, January-March 1993
 - Wadsworth Atheneum, Hartford CT, May-August 1993
 - George Eastman House Intentional Museum of Photography and Film & Visual Studies Workshop Gallery, Rochester NY, October-November 1993
- Burchfield-Penny Art Center, Buffalo NY, ***Directions in Collection: Photography***, February-May

- International Center for Photography/Midtown, New York City NY, ***Special Collections: The Photographic Order from Pop to Modernism***, [curator: Charles Stainback], November – December
- 1990** Glassell School of Art, Houston TX, ***Photo Masterworks: Acquisitions from the Museum of Fine Arts***, January-March
- University Art Gallery, Sonoma State University, Rohnert Park CA, ***Photographs updated: similar images / dissimilar motives***, March-April & travelling to:
- Santa Barbara Museum of Art, Santa Barbara CA, May-June
- Leubsdorf Gallery, Hunter College, New York NY, ***Micro-Macro: The Work of Art in the Age of the Microcomputer*** [curator: Robert Huot], April-May
- Photo Resource Center, Boston University, ***Locomotion*** [curator: Anita Duthat], January-February, travelling to:
- Houston Center for Photography, Houston TX, Apr-May
- Addison Gallery of Am Art, Andover MA, ***Boys/Girls, Men/Women*** [curator: Jock Reynolds], April-June
- CEPA Gallery, ***Derivatives: Of Coded Data: Amiga Art*** [curator: Marion Ware], May-June
- Vrej Baghoomian Gallery, New York NY, ***Grids*** [curator: Ellen Carey), September-October
- Albright-Knox Art Gallery, Buffalo NY, ***Marine Midland Bank Collection***, October-November
- Visual Studies Workshop, Rochester NY, ***Gallery Artists***, June
- Burchfield Penny Art Center, Buffalo NY, ***Recent Acquisitions***, July – August
- Castellani Art Museum, Niagara University, Niagara Falls NY, ***Selections from the Collection***, September – October
- 1989** Burchfield Penny Art Center, Buffalo NY, ***Remarkable Artifacts: Folk and Popular Art in Western New York*** [curator: Mia Boynton], January – March
- Visual Studies Workshop, ***Gallery Artists***, March-July
- New York State Museum, Albany NY, ***The State of Upstate: New York Women Artists*** [curator: Nina Felshin] November-December & travelling to:
- Burchfield-Penny Art Center, Buffalo NY, February-April 1990

- National Museum of Women in the Arts, Washington DC, May-July 1990
 - Art Gallery, SUNY College at New Paltz, October 1990
- 1988** Staten Island Institute of Arts & Sciences, Staten Island NY, ***Motion/Pictures*** [curator: R Haller] January-April
- Olean Public Library Gallery, Olean NY, ***Personal*** [curator: Tyrone Georgiou], February
- Chenango Co Council on the Arts, Norwich NY, ***Personal Visions: six photographers***, May-June
- 1987** Minneapolis Institute of Arts, ***Photographs Beget Photographs*** [curator: Christian Peterson], January-March & travelling to:
- Grand Rapids Art Museum, Grand Rapids MI, April-June
 - Madison Art Center, Madison WI, July-September
 - deSaisset Museum, Santa Clara University, Santa Clara CA, September-December
 - Neuberger Museum, SUNY/Purchase, Purchase NY, January-March 1988
 - University Art Museum, California State University, Long Beach CA, April-May 1988
 - Art Gallery of Hamilton, Hamilton, Ontario, June-July 1988
 - Sioux City Art Center, Sioux City IA, August-October 1988
 - Laguna Gloria Art Museum, Austin TX, October-December 1988
- Tweed Museum of Art, University of Minnesota/Duluth, ***Reclaiming Paradise: American Women Photograph the Land*** [curator: Gretchen Garner], February-April & travelling to:
- Cultural Center, Chicago Public Library, Chicago IL, June-August
 - North Dakota Museum of Art, Grand Fork ND, October-November
 - Memorial Union Art Gallery, North Dakota State University, Fargo ND, January-February 1988
 - Houston Foto Fest, Houston TX, February-March 1988
 - Bowling Green State University, Bowling Green OH, July-August 1988
 - Emison Art Center, DePauw University, Greencastle IN, September-October 1988
 - South Dakota Memorial Art Center, Brookings SD, November-December 1988

- Sioux City Art Center, Sioux City IA, January-February 1989
- Grand Rapids Art Museum, Grand Rapids MI, March - April 1989
- Art Gallery, SUNY Albany, Albany NY, May-June 1989
- Lehman College Art Gallery, Bronx NY September-October 1989
- Harrison Museum of Art, Utah State University, Logan UT, Nov-December 1989

Visual Studies Workshop, Rochester NY, ***Recent Work: VSW Alumni***, June-July

Blue Sky Gallery, Oregon Center for the Photographic Arts, Portland OR, ***Faller, Smiley, Wittles***, November

Los Angeles County Museum of Art, Los Angeles CA, ***Photography & Art: Interactions Since 1946*** [curators: Kathleen McCarthy Gauss, Andy Grundburg] June-August & travelling to:

- Museum of Art, Fort Lauderdale FL, October 1987-January 1988
- Queens Museum, Flushing NY, February-April 1988
- DesMoines Art Center, DesMoines IA, May-June 1988

Houston Center for Photography, Houston TX, ***Third Biennial Print Auction Exhibition***, November – December

1986 Museum of Art, Munson-Williams-Proctor Institute, Utica NY, ***Frames of Mind*** [curator: Scott MacDonald], March-April

CEPA Gallery, Buffalo NY [members' exhibition], April

Visual Studies Workshop, Rochester NY, ***Photography: A Regional Survey***, October-December

Houston Center for Photography, Houston TX, ***1987 Print Auction Exhibition***, November – December

1985 Everson Museum of Art, Syracuse NY, ***Light Work: Photography over the 70s & 80s***, September-October & travelling under the auspices of GANYS to several institutions, including:

- Niagara County Community College, Sanborn NY, October-November 1986

1984 Capen Gallery, SUNY/Buffalo, ***Photography/Buffalo/A Selection***, March

Albright-Knox Art Gallery, Buffalo NY, ***Hollis Frampton: Recollections/Recreations*** [curator: Susan Krane], 3 Faller/Frampton collaborative series included, September-November & travelling to:

- Long Beach Museum of Art, Long Beach CA, February-March 1985
 - Neuberger Museum, SUNY/Purchase, April-June 1985
 - Laguna Gloria Art Museum, Austin TX, August-September 1985
 - ICA Gallery, University of Pennsylvania, Philadelphia PA, March-April 8
- 1983** PeopleArt Gallery, Buffalo NY, *Photography: In the Light*, January
- Henry Art Gallery, University of WA, Seattle, *Radical/Rational Space/Time: Idea Networks in Photography* [curators: Paul Berger, Leroy Searle, Douglas Wadden], March-May
- Albright-Knox Art Gallery, Buffalo NY, *In Western New York 1983*, April-May
- 1982** Holman Gallery, Trenton State College, Trenton NJ, *Invitational Works on Paper* [curator: Ruth Breil], April – May
- Picker Art Gallery, Colgate University, *First Annual Student – Faculty Art Show*, May
- Museum of Fine Arts, Houston TX, *Target III: In Sequence* [curator: Ann Tucker], July-September
- Pyramid Art Center, Rochester NY, *Visual Studies Workshop Alumni Exhibition*, December 1982 - January 1983
- 1981** The Monmouth Museum, Lincroft NJ, *Images*, March
- Terrace Gallery, New York State Museum Albany, *CAPS at the State Museum*, May-August
- George Eastman House International Museum of Photography and Film, Rochester NY, *Acquisitions: 1973-80*, June-September
- Liberty Gallery, Louisville KY, *Photographic Alternatives* [curator: January Arnow], October-November
- Marymount College of Kansas, Salinas KS, *Third Annual Photography Invitational Exhibit*, November
- 1980** Watson Gallery, Wheaton College, Norton MA, *Collage* [curator: Ann H Murray], February
- Myers Fine Art Gallery, SUNY/Plattsburgh, *U.S. Eye* [curator: Helmmo Kindermann], XII Winter Olympic Games, Lake Placid NY, February & travelling to:
- Erie Art Museum, Erie PA, June-July
 - University Gallery, SUNY/Albany, October-November

- Hartnett Gallery, University of Rochester, Rochester NY, Feb-March 1981
- East Texas State University, Commerce TX, April 81
- Kutztown State University, Kutztown PA, October 81

List Art Center, Hamilton College, Clinton NY, ***Works by Women***, April

Light Work Gallery, Syracuse NY, ***Women at Light Work 1973-1980: photographs from the permanent collection***, April-May

Pratt Manhattan Center Gallery, NYC, ***Visual Studies Workshop—the first decade: 1970-1980***, May-June

Picker Art Gallery, Colgate University, Hamilton NY, ***The Gary M Hoffer Photography Collection*** [curator: Edward Bryant], June-September

Erie Public Museum, Erie PA, ***US Eye***, June – July

University Gallery, SUNY, Albany NY, ***US Eye***, October – November

Elkins Hall Galleries, Tyler School of Art, Temple University, Philadelphia PA, ***Women/Image/Nature*** [curator: Martha Madigan], December & travelling to:

- MFA Gallery, Rochester Institute of Technology, Rochester NY, September-October
- MoMing Dance & Arts Center, Chicago IL, December 1981

1979 Sarah Spurgeon Gallery, Central WA University, Ellensburg WA, ***New Photographics***, April-May

Picker Art Gallery, Colgate University, Hamilton NY, ***Explorations in Color Xerography: The Electrostatic Print as a Creative Medium*** [curator: Edward Bryant], September

Visual Studies Workshop, Rochester NY, ***The Image Considered: Recent Work by Women*** [curators: Nancy Gonchar, Catherine Lord], December 79-January 80 & travelling to:

- MoMing Dance & Arts Center, Chicago IL, October-November 80
- Everett Community College, Everett WA, February 81

1978 CEPA Gallery, Buffalo NY, ***Seven from Syracuse*** [curator: Phil Block], March
Franklin Furnace, New York NY, ***The Visual Studies Workshop Artists Book Show***, April

1977 Camerawork Gallery, San Francisco CA, ***Photo Erotica***, January-February

- George Eastman House International Museum of Photography and Film, Rochester NY, *Locations in Time*, February-April
- Dayton Art Institute, Dayton OH, *Photo-Images*, Mar-June
- Picker Art Gallery, Colgate U, Hamilton NY, *Selections from the Permanent Collection*, April
- 1976** Midtown Y Gallery, New York NY, *Surface Appearances: an exhibition in flux* [curator: Ruth Breil], February-March, 4-person
- Picker Gallery, Colgate University, *Studio Faculty Exhibition*, May-June
- Light Work Gallery, Syracuse NY, *Light Work Grant Recipients*, May-June, 4-person
- Kirkland Art Center, Clinton NY, *Three Photographers*, October
- Carlson Gallery, Arnold Bernhard Arts & Humanities Center, University of Bridgeport, Bridgeport CT, *A C Champagne: Photographic Images from the Collection of A D Coleman* [curator: Alan Coleman], November-December
- Watkins Theater, Syracuse University, Syracuse New York, *Community Darkrooms First Photography Sale*, December
- 1975** Cultural Center, Colgate University, Hamilton NY, *Women's Exhibition*, April
- Loeb Student Center, NYU, New York NY, *The First NYC Post Card Show*, travelled to 14 institutions, May 75-December 76
- 1974** Picker Gallery, Dana Art Center, Colgate University, Hamilton NY, *Studio Faculty Exhibit*, September
- 1973** Midtown Y Gallery, New York NY, *Women Photographers - Part II*, January
- Queens College, Queens NY, *Four Women Photographers*, April
- SohoPhoto Gallery, New York NY, January-June, 5 group exhibitions
- Modernage Discovery Gallery, New York NY, travelled to 3 galleries, January-Mar
- SohoPhoto Gallery, New York NY, January-December, 6 group exhibitions
- 1972** Discovery Modernage Galleries, New York, NY, travelled to 3 galleries, January-Mar
- SohoPhoto Foundation, New York, NY, January-December

SELECTED LECTURES / PRESENTATIONS / VISITING ARTIST:

- 2004** Princeton University, Princeton NJ, *Gloria!* Conference, *Three Collaborative Projects*, November
- 2003** Burchfield-Penney Art Center, Buffalo NY, *Documentary Photography: continuing a tradition*, panel, February
- 2001** Villa Maria College, Buffalo NY, November
- 1999** Hartwick College, Oneonta NY, lecture & critiques, March
- 1998** Buffalo Seminary, Buffalo NY [Colby Visiting Artist], lecture & classes, April
Burchfield-Penney Art Center, Buffalo NY, July
- 1997** Castellani Art Museum, Niagara University NY, workshop, May
- 1996** Castellani Art Museum, Niagara University NY, lecture & workshop, May
Holmes Elementary School, Tonawanda NY, [Burchfield-Penney Art Center Education Program], October
Villa Maria College, Buffalo NY, November
- 1995** International Institute [with Kate Koperski], Buffalo NY, February
Art Department, SUNY College at New Paltz, New Paltz NY, April
Hallwalls, Buffalo NY, June
- 1991** Jamestown Community College, Olean NY, March
- 1990** Tower Fine Arts Center, State University College/Brockport, NY, February
Port Washington Public Library, Port Washington NY, March
Society for Photographic Education [SPE], National Conference, Santa Fe NM, March
State University College/Buffalo NY, March
Villa Maria College, Buffalo NY, panel, September
- 1989** Burchfield-Penny Art Center, Buffalo NY, *Folk & Popular Art in Western New York*, panel & lecture, February
Goldome Lecture Series [with Kate Koperski], Buffalo NY, March
Villa Maria College [with Kate Koperski], Buffalo NY, March
Light Work, Syracuse University, Artist-in-Residence, October-November (4 weeks)
Soule Branch, Onandaga Public Library [with Dan Ward], Syracuse NY, September
- 1988** Bowling Green State University, Bowling Green OH, panel & lecture, July

- 1986** Visual Studies Workshop, Rochester NY, March
Western New York Institute for the Arts in Education, Buffalo NY, July
- 1985** Cornell University, Ithaca NY, visiting artist & critiques, 2 lectures, November
- 1983** Summer in the Arts Program, Center for Media Study, SUNY/Buffalo, July
- 1982** Bethune Hall, Department of Art, SUNY/Buffalo, April
CEPA Gallery, Buffalo NY, October
Lowe Art Gallery, Syracuse University, Syracuse NY, November
- 1981** Munson-Williams-Proctor School of Art, Utica NY, February
Utica College, Utica NY, March
- 1980** Classics Center, Colgate University, Hamilton NY, panel, April
Northeast Regional Conference, Society for Photographic Education [SPE], Rochester NY, October
- 1979** Rome Art & Community Center, Rome NY, January
Everson Museum, Syracuse NY, Visiting Artist, March (3 days)
Sarah Spurgeon Gallery, Central Washington University, Ellensburg WA, April – May
Alton Lounge, Colgate University, May
Light Work, Syracuse University, Syracuse NY, November
- 1978** CEPA Gallery, Buffalo NY, March
Idyllic Foundation, Cazenovia NY, May
Picker Art Gallery, Colgate University, Hamilton NY, October
- 1977** SUNY College of Technology, Utica NY, April
Munson-Williams-Proctor School of Art, Utica NY, April
Chapman Art Center, Cazenovia College, Cazenovia NY, December
- 1975** “Eadweard Muybridge: Photographer in Motion,” UCLA, CA, December
- 1973** Women’s Interart Center, New York City NY, June

PUBLICATION — Catalogues:

- 2012** Pesanti, Heather. *Wish You Were Here: The Buffalo Avant-garde in the 1970s*. Buffalo NY: Albright-Knox Art Gallery, p 42

- 2008** Appelt, Dieter & Amelunxen, Hubertus. Berlin, Germany: Academy of Art, *Notation*, p 162 & 406
- Aubry, Claire. *Devotional Displays: Personal & Community Traditions*. Castellani Art Museum, Niagara University, 3 photos
- 2002** Enyeart, James. *Visions of Passage: Photographers, Writers & the American Scene*. Sante Fe NM: The College of Sante Fe & Arena Editions, dust-jacket cover photograph & p 38-41
- 2000** *21 for 25*. Rosendale NY: Women's Studio Workshop (catalog of grant recipients), p 20-21
- 1998** Koperski, K & Weekly, N. *Marion Faller: Photographs*. Buffalo NY: published with funding from The Catalog Project, New York Foundation for the Arts (NYFA), 16 pages
- 1997** Meyers, Kay Z. *Art & Religion: The Many Faces of Faith*. Philadelphia PA: The Balch Institute for Ethnic Studies & Villanova University Art Gallery, p 20
- 1996** Brougher, Kerry. *Hall of Mirrors: Art and Film Since 1945*. NY: Monacelli Press & LA CA: The Museum of Contemporary Art (MOCA), pp 86 & 318
- Licata, Elizabeth. *Youth Matters*. Lewiston NY: Castellani Art Museum, pp 3, 4, 10, 11
- 1994** Kellner, S, Koperski, K & Licata E. *Consuming Passions: Food*Art*Culture*. Buffalo NY: Hallwalls Contemporary Art Center & Castellani Art Museum, pp 17, 19 & 21
- 1991** Sheldon, J L & Reynolds, J. *Motion & Document/Sequence & Time: Eadweard Muybridge & Contemporary American Photography*. Andover MA: Addison Gallery, pp 23 & 84-85
- 1990** Huot, Robert. *Micro-Macro: The Work of Art in the Age of the Microcomputer*. NY: Hunter, pp 5-7
- 1989** Felshin, Nina. *The State of Upstate: New York Women Artists*. Albany NY: The Upstate New York Committee & Washington DC: National Museum of Women in the Arts, pp 22 & 40
- Faller, M & Koperski, K. *Ritual Renewal: Polish-American Easter Traditions*. Lewiston NY: Castellani Art Museum, Niagara University, 12 pages
- 1988** Murtagh, Gina. *Marion Faller: Detail-Repetition-Variation*. Syracuse: Menschel Gallery, 4 pages

- Faller, M & Koperski, K, *The Iconography of Rebirth: Aspects of the Polish-American Easter Celebration*. Lewiston NY: Castellani Art Museum, Niagara University, 6 pages
- 1987** Garner, Gretchen. *Reclaiming Paradise - American Women Photograph the Land*. Duluth: Tweed Museum of Art, University of Minnesota, pp 40-41
- Grundburg, Andy & Gauss, Kathleen McCarthy. *Photography and Art - Interactions Since 1946*. Los Angeles County Museum of Art & New York: Abbeville Press, p 151
- Peterson, C A. *Photographs Beget Photographs*. Minneapolis: The Minneapolis Institute of Arts, pp 21-23
- 1986** MacDonald, Scott. *Frames of Mind*. Utica: Munson-Williams-Proctor Institute, pp 20-21
- 1984** Krane, Susan & Jenkins, B. *Hollis Frampton: Recollections/Recreations*. Buffalo: Albright-Knox Art Gallery & Cambridge: MIT Press (3 collaborations: pp 1, 35, 76-85, 100-105 & text)
- 1983** Berger, Searle & Wadden. *Radical/Rational Space/Time: Idea Networks in Photography*. Seattle: Henry Art Gallery, University of Washington, pp 7 & 43-45
- Kotik, K & Schultz, D. *In Western New York 1983*. Buffalo: Albright-Knox Art Gallery, pp 20-21
- 1982** Tucker, Anne Wilkes. *In Sequence: Photographic Sequences from the Target Collection of American Photography*. Houston: The Museum of Fine Arts, pp 30 & 97-98
- 1981** Madigan, Martha. *Women/Image/Nature*. Philadelphia: Tyler School of Art, Temple University
- 1980** Glendinning, Peter. *Lightfantastic*. East Lansing: Michigan State University, pp 16-67
- Murray, Ann H. *Collage*. Norton MA: Wheaton College, pp 6-7 & 11

PUBLICATION — Exhibition Reviews:

- 2012** Foran, Jack. "Edible Complex." Buffalo NY: *Artvoice*, April 12, pp 16-17
- 2010** Foran, Jack. "Who Needs Color?" Buffalo NY: *Artvoice*, September 30
- 2008** Adamczyk, Ed. "Kenan Center gets hungry." Niagara Falls NY: *Niagara Gazette*, August 28

- Yau, Lucy. "Feasting Eyes." Buffalo NY: *Artvoice*, September 10
- 2003** Huntington, Richard. "All's fair." Buffalo NY: *The Buffalo News/Gusto*, January 31, p 18
- Kelly, A & Guston, D. "American Vision: Overview of the 2003 SPE National Conference." Oxford OH: *Society for Photographic Education (SPE) Newsletter*, Summer, pp 1 & 5-10
- 2002** Sommer, Mark. "On-the-block party." Buffalo NY: *The Buffalo News/Gusto*, May 24, p 18
- 2000** Netsky, Ron. "Sensory overload as Workshop celebrates 30 years." Rochester NY: *City*, August 2-8, p 23
- 1998** Green, J Ronald. "Always Already: Affinities Between Art and Film." Rochester NY: *Afterimage*, Vol. 25, No. 5, March/April, pp 8-11 (photograph, p 11).
- Netsky, R. "The (photographic) art of the possible." Rochester NY: *City*, Vol. 27, No. 25, March 18-24, p 19
- 1997** Licata, Elizabeth. "We are Family..." Buffalo NY: *Artvoice*, Vol. 8, No. 7, Feb 19, p 8
- Huntington, Richard. "Out in the Open..." *The Buffalo News*, March 14, p 30
- Norklun, Kathi. "Safe at home..." Woodstock: *Woodstock Times*, May 1, pp 1 & 14
- Verrico, Shirley T. "UB Art Dept Faculty & Alumni Exhibition." *Artvoice*, Vol. 7, No. 23, October 30, p 13
- 1996** Begleiter, M. "Hall of Mirrors", *Zingmagazine 3*,
www.zingmagazine.com/zing3/reviews/001_hall.html
- Green, Natalie. "Youth matters, dammit." Buffalo NY: *Artvoice*, Vol. 7, No. 9, April 24, p 3
- Huntington, Richard. "Youth Matters..." Buffalo NY: *The Buffalo News*, June 1
- Turner, E. "Works bridge gap between adolescence & adulthood." Miami: *Miami Herald*, October 18, p 28G
- Tokash Verrico, S. "UB Art Dept Faculty & Alumni Exhibit." *Artvoice*, Vol. 7, No. 23, October 30, p 13
- 1995** Forbes, E. "Family life: Every picture tells a story." Rochester: *Democrat & Chronicle*, February 8
- Huntington, R. "CEPA exhibit's photos..." Buffalo NY: *The Buffalo News*, February 22

- 1994** Comerford, Ellen S. "'Consuming Passions' ..." Niagara Falls: *Niagara Gazette*, September 16
- Huntington, R. "An artists' sampling of food, glorious food." *The Buffalo News*, September 22, p C4
- 1992** Hagen, C. "Eadweard Muybridge Revisited, With Others." NY: *The New York Times*, March 6, p C32
- 1991** Richard, Paul. "'Upstate': Strident Feminism." *The Washington Post*, June 7, p C2
- 1988** Fressola, Michael J. "'Motion in Pictures' at the S I Museum" *Staten Island Advance*, March 11, pp C1 & C7
- Comerford, Ellen S. "Exhibit Captures Color of Easter..." Niagara Falls: *Niagara Gazette*, March 19, p 6A (illustrated)
- Huntington, Richard. "Art shows focus on Polish Easter: Photographs capture holiday traditions of Buffalo.", Buffalo NY: *The Buffalo News*, March 26, p G4 (illustrated)
- 1987** Martin, Mary Abbe. "Institute exhibit revitalizes famous photos." *Minneapolis Star & Tribune*, February 1, pp 1 & 9 G (illustrated)
- Smith, Helen. "Reclaiming Paradise." *WARM Journal*, Vol. 8, No. 2, pp 23-24
- Gorman, Geoff. "A Fresh Look at Trash." *SantaFe Reporter*, Apr 29
- Bell, David. "Familiar Objects Given New Perspective." *Albuquerque Journal*, May 2, (illustrated)
- 1986** "Art from Life." Rochester: *City*, April 3, p 21
- Kover, Jonas. "'Frames of Mind' fits exhibition well." Utica: *Observer-Dispatch*, April 10, p 3
- Netsky, Ron. "Exploring Range of Photo as Document." Rochester: *Democrat & Chronicle*, March 16
- Powers, Mike. "'Frames of Mind' clicks." Utica: *Observer-Dispatch*, April 13, p 6 and 10C (with photograph)
- 1983** Bannon, Anthony. "Review: Art: The quiet dignity of simple facts." *The Buffalo News*, Gusto, January 21.
- Bannon, Anthony. Review of "In Western New York 1983." *The Buffalo News*, April 15.
- Glown, Ron. "Surveying Space and Time." *Artweek*, April 23, p 15

- Hackett, Regina. "Photos freeze space and time." *Seattle Post-Intelligencer*, March 23, p D12 (with photograph)
- Kendall, Sue Ann. "Photo exhibit finds meaning in groups." *The Seattle-Times*, March 22, p C5 (with photograph)
- Peters, Susan Dodge. "Art in Buffalo." Rochester: *City*, May 5, p 17-18
- 1982** Asbury, Dana. "Shows we've seen: observations of domestic realities." *Popular Photography*, June, Vol. 89, No. 6, p 19
- Piche, Thomas. "Landscapes, still lives, 'local conventions' in SU exhibit." *Syracuse Herald-American*, November 28, Stars Section, p 4
- 1981** Byrne-Dodge, Teresa. "Art: 'Target III: In Sequence.'" *The Houston Post*, July 24, p 11C
- Lowenstein, Laurie. "Eaton photographer focuses on out-door artifacts." *Oneida Daily Dispatch*, May 5 (with photograph)
- 1980** Smith, Andy. "'Image' show is no 'Dinner Party.'" Rochester: *Democrat & Chronicle*, January 25
- 1976** Hartranft, Ann. "Light Work offers great photo exhibits." *Syracuse Herald-American*, June 6, Art p 4
- 1973** Coleman, A.D.. "Latent Image." *Village Voice*, February 1, p 32
- Kelly, Jain. "Shows We've Seen: 'Women Photographers, Part II – Group Show.'" *Popular Photography*, p 40

PUBLICATION — Bibliography: Articles/Photographs & References to Faller's work

- 2009** Frampton, Hollis. 'Notes on Marion Faller's Photographs', *On the Camera Arts and Consecutive Matters*, Cambridge: MIT Press, pp 103-04 (written & originally published in 1981)
- 2006** 'Artviews Gallery Directory', Buffalo: *ArtVoice*, January 19, p 16 (photograph)
- 2003** Lewis, Jim. "He Shoots Horses, Doesn't He?", review of "River of Shadows: Eadweard Muybridge and the Technological Wild West." NYC: *The New York Times Book Review*, March 30, p 6
- 2001** "City's choice: art." Rochester: *City*. August 8-14, p 29 (photograph)

- 1999** Koperski, Kate. "Ritual Renewal", *New York Folklore*, Vol. 25, No. 1-4, pp 115 & 117 (photographs)
- 1998** "Light Work: 25th Anniversary 1973-1998." *Contact Sheet #97*. Syracuse: Light Work, pp 39
- 1997** Criqui, Jean-Pierre (ed). "Marion Faller & Hollis Frampton, Rites de passage 1983-1984." Paris: Musee National D'Art Moderne, Ctr Pompidou, *Cahiers du Musee*, No. 61, Autumn, pp 90-109(photographs)
- 1996** Eelbode, Erik. "Still/A Novel: Connection with the Eye of the Camera." Rotterdam: Witte deWith Center for Contemporary Art, *Cahier #5*, October, pp 72-75 (photographs)
- 1994** Wiley, Lisa. "Celebration of Food." SUNY, Buffalo: *The Reporter*, September 29, Vol. 26, No. 4, p 12
- 1992** "Photographers & Folklore: Marion Faller, Buffalo", *New York Folklore Newsletter*, Fall, Vol. 13, No. 3, pp 1, 6-7 & 10 (illustrated interview)
- Zeitlin, Steven. "Endangered Spaces." *TWA Ambassador*, March, p 40 (photograph)
- 1991** Koperski, Kate. "Building Community: Buffalo's Polish-American Mural Tradition," Washington DC: *Folklife 90 Annual*, American Folklife Center, Library of Congress, pp 42-57 (photographs)
- 1990** "Marion Faller: Artist-in-Residence." *Contact Sheet #67*. Syracuse: Light Work, pp 12-15 (essay by Gina Murtagh & photographs) "Theater of Halloween." SUNY, Buffalo: *The Reporter*, October 25, Vol. 22, No. 8, p 8
- 1989** Boynton, M. "Erie County Folk Art Exhibition," *New York Folklore Newsletter*, Winter, Vol. 9, No. 4, p 4
- Koperski, Kate. "Polish American Easter." *NY Folklore Newsletter*, Summer, Vol. 10, No. 2, pp 3-5 & 12 (photographs)
- 1988** "Marion Faller, Neither-Nor: A Primer." Buffalo: *CEPA Quarterly*, Winter/Spring 1988, Vol. 3, Issue 2, p 26 (illustrated statement)
- 1987** "Picture This." *Ms Magazine*, Vol. XV, No. 12, p 32 (photographs)
- "Subway Station Exhibition." Buffalo: *CEPA Quarterly*, Winter, Vol. 2, Issue 2, p 2 (photographs)

- 1986** “Subway Station Exhibition.” Buffalo: *CEPA Quarterly*, Fall, pp 20-21
- 1985** Bannon, Anthony. “Humor Abounds in Gallery Show...”*The Buffalo News*, September 23, Entertainment (interview on the 3 collaborations with Hollis Frampton, illustrated)
- 1984** Smith, Keith A.. *Structure of the Visual Book*. Rochester: Visual Studies Workshop Press, p 9.
- 1982** “Front Lawns and Houses Featured in Show.” Albuquerque: *Daily Lobo*, January 27 (notice)
- “Photos on Display.” Cedar Falls IA: *Courier*, April 2, p B-99 (notice with photograph)
- Arnow, Jan. *Handbook of Alternative Photographic Processes*. New York: Van Nostrand Reinhold Company, p 16, 64 c , 160f. (photographs)
- 1981** Garner, Gretchen, ed. “Connections: An Invitational Portfolio of Images & Statements by Twenty Eight Women.” *Exposure: Journal of the Society for Photographic Education*, No. 19.3, p 26
- Contact Sheet #25*. Syracuse: Light Work, December (photograph)
- 1980** “From the Second Flora Series.” Utica: *Observer-Dispatch*, May 11 (notice & photograph)
- Lord, Catherine. “Women and Photography: some thoughts on assembling as exhibition.” *Afterimage*, Vol. 7, No. 6, pp 6-13 (article about exhibition, photograph p 9)
- 1979** “Marion Faller.” *Contact Sheet #11*. Syracuse: Light Work, November/December (notice & photo)
- 1975** “Portfolio: Marion Faller.” *Ms Magazine*, April, p 17 (photographs)
- 1974** “Marion Faller: A Portfolio of Photographs.” London: *Creative Camera*, Coe Press Ltd, July, pp 228-9
- 1973** “Marion Faller: Gallery 35.” *35mm Photography*, pp 92-93 (photographs)

PUBLICATION — Bibliography: Reviews/Interviews/Articles (by Faller)

- 2006** Faller, M, essay, *Appendix: Tributes and Commentaries to Results You Can't Refuse: Celebrating 30 Years of BB Optics*, Anthology Film Archives, NYC, pp 3-4
- 2002** Faller, M, “Art of the garden/The garden of art”, juror’s statement, *Lawn D’Arts 2*, exhibition catalog, Rochester Contemporary Art Center, Rochester NY

- 1996** Faller, M, “Issues of Individual and Social Identity: Lida Suchy’s Photographs”, *ARE/WNY*, 1995 catalog, Buffalo NY, pp 11-12
- 1991** Faller, M, “Positive Vision: An Interview with Hulleah J Tsinhnahjinnie”, *CEPA Quarterly*, Fall 1991
- 1990** Faller, M, “Lost and Found: An Interview with Linn Underhill”, *Afterimage*, February 1990, Vol. 17, No. 7, pp 7-10
- 1989** Faller, M, “Artists and Models: Photographic Portraits of Artists”, *Buffalo Arts Review*, Vol. 7, No. 1, Fall 1989, pp 10 & 12
- 1985** Faller, M & Jenkins, B (eds), “Hollis Frampton: A Complete Bibliography”, *October*, Spring 1985, No. 32, pp 167-169; same issue: p 3, 17 & editorial consultation

PUBLICATION — Bibliography: Reference Works

Who’s Who in American Art. R R Bowker, Oldsmar FL, 25th edition & various other editions

Encyclopedia of 20th Century Women Artists. Jules Heller, ed, 1991

Macmillan Biographical Encyclopedia of Photographic Artists & Innovators. Macmillan Publishing Co, NYC, 1983, p 185

Who’s Who in the East. 23rd & 24th editions, Macmillan Directory Division, Wilmette IL, 1990, 1992

The New York Review of Artists. American References, Chicago IL, 4th edition, 1990

PUBLICATION — Digital (selected sites)

Burchfield –Penney Art Center, Buffalo NY:

<http://www.burchfieldpenney.org/collection/view:small-list/browse:permanent-collection/artist:marion-faller/>

Visual Studies Workshop, Rochester NY:

<http://griffin.vsw.org/index.php?/ongoing/a-resurrection-of-the-exquisite-corpse/>
<http://griffin.vsw.org/index.php?/ongoing/five-x-five/>

Light Work, Syracuse University, NY:

<http://photography.cdmhost.com/cdm/search/searchterm/faller/mode/any/order/nosort/page/1>

University of MA, Boston, *Flagging Spirits*, a collaborative internet project, 2001-02

<http://www.flaggingspirits.umb.edu>

Blue Sky Gallery, Oregon Center for the Photographic Arts, Portland: 20th Anniversary CD-ROM, 1997

EXHIBITIONS CURATED:

1986 *New Work: Photography*, Bethune Art Gallery, SUNY/Buffalo, January 27-February 14, 1986

1985 *Hollis Frampton: Eight Short Films*, CEPA Gallery, Buffalo NY, December 2, 1985 & travelled to:

- Walker Art Center, Minneapolis MN

- Museum of the Moving Picture, Queens NY

1984 *Common Denominator: Work by Susan Eder, Lorna Lentini, Helmmo Kindermann, Willyum Rowe, Gwen Widmer*, Bethune Art Gallery, SUNY/Buffalo, February 10-March 2, 1984

1977 *Upstate Color: Photographs by Bishop, Block & Pfahl*, Everson Museum of Art, Syracuse NY, September 9-November 12, 1977

1976 *Edward S Curtis: Photogravures - Volumes I & III from 'The North American Indian,'* Everson Museum of Art, November 5-December 12, 1976

Two Turn-of-the-Century Hamilton Photographers: Joseph F McGregory & Edward H Stone, Picker Art Gallery, Dana Art Center, Colgate University, Hamilton NY, June 1 – July 18, 1976

1975 *Autobiography: painting, photography, film*, Picker Art Gallery, Colgate University, 1975

PROFESSIONAL MEMBERSHIP:

Society for Photographic Education (SPE), member, since 1973

Visual Studies Workshop Gallery, gallery artist, since 1973

Monkmeyer Press Photo Service, photographer

Photographic Historical Society of New York, Member

Visual Arts Referral Service (VARs), Creative Artists Public Service Program,
artist/photographer

American Association of University Professors (AAUP), member

Artist Equity Association, member

PROFESSIONAL SERVICE:

Print Donations, Benefits & Auctions (selected list):

George Eastman House Benefit Auction, Rochester NY, 2010

Rochester Contemporary Arts Center [RoCo], Rochester NY, 2002

Center for Photography at Woodstock Benefit Auction, Woodstock NY, 1997, 2000-2002

Visual Studies Workshop Benefit Auction, New York NY, 1997, 2002

Pyramid Arts Center Benefit Art Auction, Rochester NY, 2001

Northlight Gallery 25th Anniversary Auction, AZ State University, Tempe AZ, 1997

Houston Center for Photography Benefit Auction, Houston TX, 1987, 1991, 1993

Anthology Film Archives Benefit Auction, New York NY, 1992

Los Angeles Center for Photography Benefit Auction, LA CA, 1991

Rochester Contemporary Arts Center [RoCo], Rochester NY, juror, *Lawn D'Arts 2* exhibit, 2002

Peer review panelist for 1999 issues, *Exposure: The Journal of the Society for Photographic Education*, Daytona Beach FL, 1998

Institute of International Education (IIE), NYC, juror for Student Fulbright Photography

Fellowships for 1994-1996

Light Work, Syracuse University, juror, Central New York Photography Grants, 1990

New York Foundation for the Arts [NYFA], NYC, Board of Governors, Artists Fellowship
Program, 1987-89

Regional Conference Planning Committee, Society for Photographic Education [SPE],
Coordinator Imagemakers Track, 1987-88
New York State Council on the Arts [NYSCA], NYC, panellist, Visual Artists Panel, 1981-85
1984-85: Chair, Member Guidelines Committee
1982-83: Vice-Chair
Visual Studies Workshop, Rochester NY, panellist, 1983-84, Artist-in-Residence Program, 1983
Massachusetts Arts & Humanities Foundation, Boston MA, panellist, 1978-79 Photography
Fellowships, 1978
Creative Artists Public Service Program [CAPS], NYC, panellist, 1978 Photo Fellowships, 1977,
panellist / vice-chairperson, 1981
Everson Museum of Art, Syracuse NY, founding member, Photographic Advisory Committee,
active 1976-79
Soho Photo Gallery, NYC, founding member, active 1971-73

COMMUNITY SERVICE:

Print Donations, Benefits & Auctions (Western New York):

CEPA Gallery Benefit Auction, Buffalo NY, nine auctions, 1992 - 2012
Carnegie Art Center, North Tonawanda NY, *Authors & Artists* Benefit, 2007
Squeaky Wheel Media Resources, Buffalo NY, *Peepshow* Fundraiser, Silent Auction,
2006
Burchfield-Penney Art Center, Buffalo NY, Benefit Gala & Auction, 2005, 2006
Nina Freudenheim Gallery, Buffalo NY, *Outlook* fundraiser for Roswell Park Cancer
Inst, 2005
Castellani Art Museum Benefit Auction, Niagara University, 2004
Carnegie Art Center, Benefit Exhibition/Silent Auction, North Tonawanda NY, 1998,
2004
AIDS Community Services, *Cause for Celebration* Art Auction, Buffalo NY, 1997,
2000-02
Big Orbit Gallery Benefit Exhibit/Sale, Buffalo NY, 1994, 1996, 2002
Hallwalls Benefit Exhibit/Sale, Just Pasta, Buffalo NY, 1996

Carnegie Art Center, Tonawandas Council on the Arts, North Tonawanda NY

2007-present: Advisory Committee

2001-07: Board of Directors

2004-06: Nominating/Board Development Committee chair

2005: Arts Niagara NYSCA Decentralization Grant panelist

2003: By-Laws Committee chair

Villa Maria College, Buffalo NY, Photography Program Advisory Council, 1998-2003

Carnegie Art Center, North Tonawanda NY, juror, ***Convergence*** exhibition, November 1998

CEPA Gallery, Buffalo NY, volunteer editorial consultant, ***CEPA Quarterly Newsletter***, 1996-98

Arts Council in Buffalo & Erie Co, panelist for 1997-98 NYSCA Cultural Incentive Program, May-June 1997

Buffalo Green Fund/Buffalo in Bloom, volunteer photographer, 1995-97

Arts Council of Buffalo & Erie Co, panelist for 1995-96 NYSCA Cultural Incentive Program, February 1995

Arts Council of Buffalo & Erie County, Buffalo NY, Board of Directors, September 1992-December 1993

1993: Selection Panel for Decentralization & County Initiative Programs

1992-93: Long Range Planning Committee, Chair Selection Panel for Decentralization & County Initiative Programs, Selection Committee 7th Annual Arts Awards, Regrant Committee

1991-92: Selection Committee 6th Annual Arts Awards

CEPA Gallery, Buffalo NY, member, Board of Directors, May 1989-June 1992

1991-92: Secretary, Executive Committee member, CoChair Auction Committee

1990: Secretary, Executive Committee member, Chair Nominating Committee

Jamestown Community College, Cattaraugus County Campus, Olean NY, juror, ***Student Exhibition***, 1992

East Side Historical Association, Buffalo NY, Board of Directors, 1989

Niagara Council on the Arts, Niagara Falls NY, juror, ***Western New York Photography Exhibition***, January 1988

Arts Council of Buffalo & Erie County, Panelist for 1985-86 Decentralization & County Initiative Programs

Hallwalls Gallery, Buffalo NY, member Board of Trustees, 1982-1986

1986: Vice-President, Executive Committee, Nominating Committee

1985: President, Chair Executive Committee, By-Laws Committee

Arts Council of Buffalo & Erie Co, panelist, *Everything You Always Wanted to Know About NYSCA*, February 1986

Everson Museum of Art, Syracuse, NY, with Tom Bryan and Phil Block, juror, *The Syracuse Show*, May 1976

Sherburne Art Society, Sherburne NY, juror, *Annual Exhibition*, May 1975, 1976, & May 1977

Kirkland Art Center, Clinton NY, juror, *Ninth Annual Photography Exhibition*, January 1975

PARTIAL LIST OF WORK:

My Sister Barbara, Six Visits – 1971

Will – 1971

Hey Baby, Take My Picture – 1972-1975

Untitled – 1972

Images & Explorations, Set Two – Marion Faller [book] – 1972

The Zucchini Variations – 1973-1975

The Costume Party – 1974-1975

Vegetable Locomotion – 1975

The Snapshot Anthologies – 1974-1975

Untitled – Winter 1976

Spring – 1976

Flora – Summer 1977

5 X 5 [five person book project] – 1977

Second Flora – 1977-1979

Patchwork Pieces – 1977-1979

A Resurrection of the Exquisite Corpse [book] – 1978

False Impressions – 1979

Local Conventions – 1979

Appendix 4. Holdings of Faller's Work

It is possible that there are other collections that have holdings by Faller. This is a list of institutions that responded to a record request. As such, these listings are based on available records.

Addison Gallery of American Art, Phillips Academy (Andover MA)

16 prints from *Vegetable Locomotion*

20 prints from *Rites of Passage*

Albright-Knox Art Gallery (Buffalo NY)

1 print from "Contemporary Work"

16 prints from *Vegetable Locomotion*

1 portrait

Blue Sky Gallery (Portland OR)

1 exhibition poster

Burchfield-Penney Art Center (Buffalo NY)

4 prints from *Vegetable Locomotion*

37 prints from "Contemporary Work"

2 prints from "Light studies"

1 print of Hollis Frampton

Carnegie Institute Museum of Art (Pittsburgh PA)

1 print from *Vegetable Locomotion*

Folk Art Collect, Castellani Art Museum of Niagara University (Lewiston NY)

186 prints from "Contemporary Work"

Center for Photography at Woodstock Collection, Samuel Dorsky Museum, SUNY College at New Paltz (New Paltz NY)

2 prints from "Contemporary Work"

Colorado Collection, CU Art Galleries, University of Colorado at Boulder (Boulder CO)

1 print from *Vegetable Locomotion*

Fenimore Art Museum (Cooperstown NY)

6 prints from "Contemporary Work"

Harvard Film Archives, Harvard University Library (Cambridge, MA)

1 photograph relating to Frampton

20 Ektachrome slides of Frampton working

High Museum of Art (Atlanta GA)

10 prints from “Contemporary Work”

George Eastman House International Museum of Photography and Film (Rochester NY)

1 portrait
16 prints from *Vegetable Locomotion*
16 negatives from *Vegetable Locomotion*
21 prints from *False Impressions*
51 prints from *Hey Baby, Take My Picture*
17 prints from *Second Flora*
24 prints from *Neither Nor: A Primer* (23 and portfolio cover page)
110 prints from *Time Capsule*
12 prints from “Contemporary Work”

Light Work, Syracuse University (Syracuse NY)

21 prints from *False Impressions*
7 prints from *Snapshot Anthologies*
3 prints from “Contemporary Work”
11 prints from *Holding Our Own*

Marine Midland Bank (Buffalo NY)

This bank was part of HSBC that folded in Buffalo in 2013. The collection was sold and donated to various institutions.

MOPA, Museum of Photographic Arts (San Diego CA)

2 prints from “Contemporary Work”

Museum of Fine Arts (Houston TX)

2 prints from *Vegetable Locomotion*

The Miriam and Ira D. Wallach Division of Art, Prints and Photographs, New York Public Library (New York City)

11 prints from Midtown Y Gallery

The National Gallery of Canada (Ottawa ON)

Museum had no records of Faller holdings.

Photographic Archives, University of Louisville (Louisville KY)

4 prints from *Vegetable Locomotion*

Visual Studies Workshop Research Center (Rochester NY)

1 portrait of Frampton
10 prints from *Second Flora*
3 prints from *Hey Baby, Take My Picture*
1 print in *coil* - Various VSW 1977 portfolio
11 prints for handmade wood pulp book

5 prints from *Snapshot Anthologies*
1 Artist book *Resurrection of the Exquisite Corpse*

Walker Art Center (Minneapolis MN)

16 prints from *Vegetable Locomotion*
21 prints from *False Impressions*
22 templates from *False Impressions*
37 source material for colour electrostatic work